GUITAR™

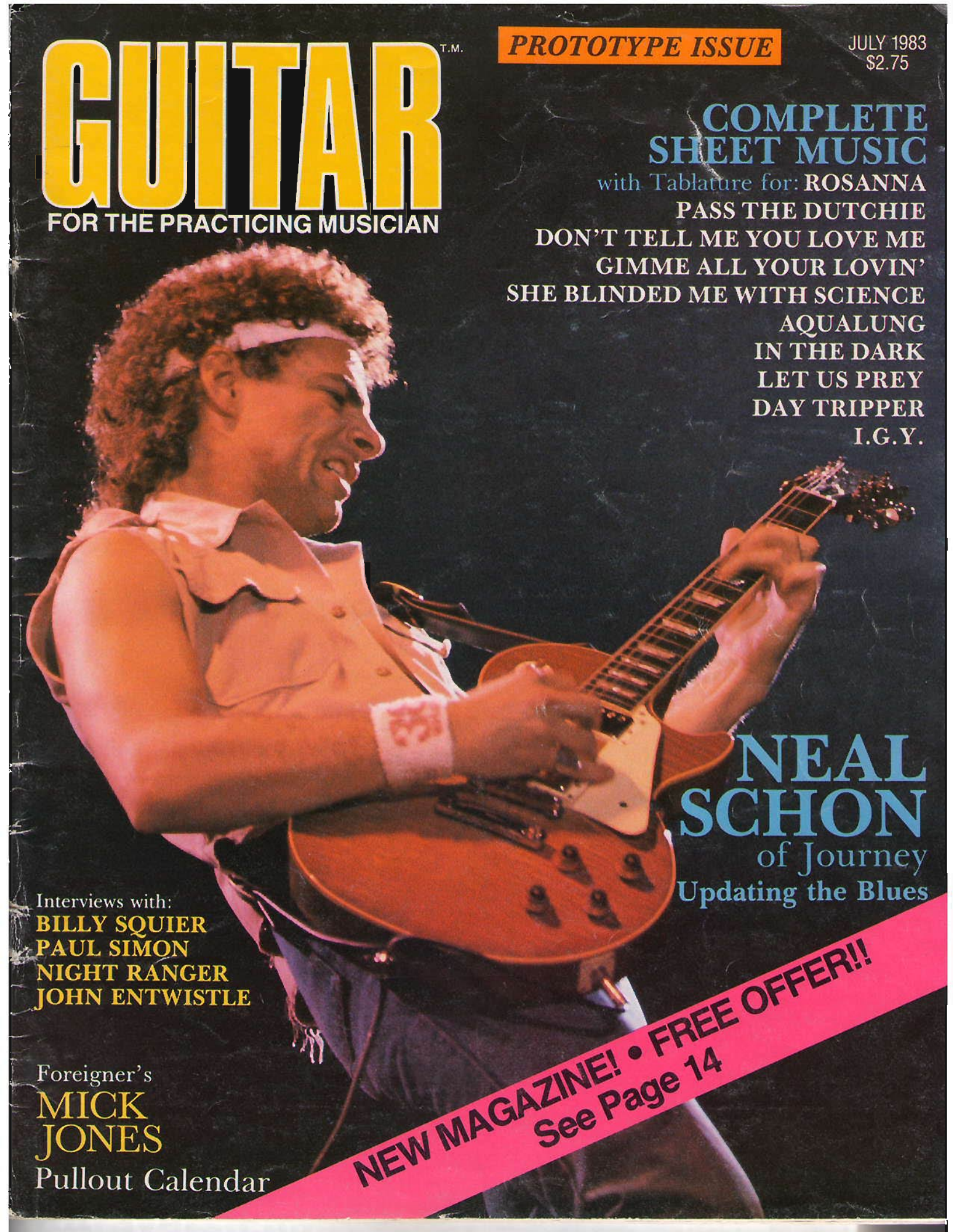
FOR THE PRACTICING MUSICIAN

PROTOTYPE ISSUE

JULY 1983
$2.75

COMPLETE SHEET MUSIC

with Tablature for: ROSANNA
PASS THE DUTCHIE
DON'T TELL ME YOU LOVE ME
GIMME ALL YOUR LOVIN'
SHE BLINDED ME WITH SCIENCE
AQUALUNG
IN THE DARK
LET US PREY
DAY TRIPPER
I.G.Y.



NEAL SCHON
of Journey
Updating the Blues

Interviews with:
BILLY SQUIER
PAUL SIMON
NIGHT RANGER
JOHN ENTWISTLE

Foreigner's
MICK JONES
Pullout Calendar

NEW MAGAZINE! • FREE OFFER!!
See Page 14

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It was the electricity that did it. Turned the guitar and its amplification into the leading instrument combination of the last quarter century.

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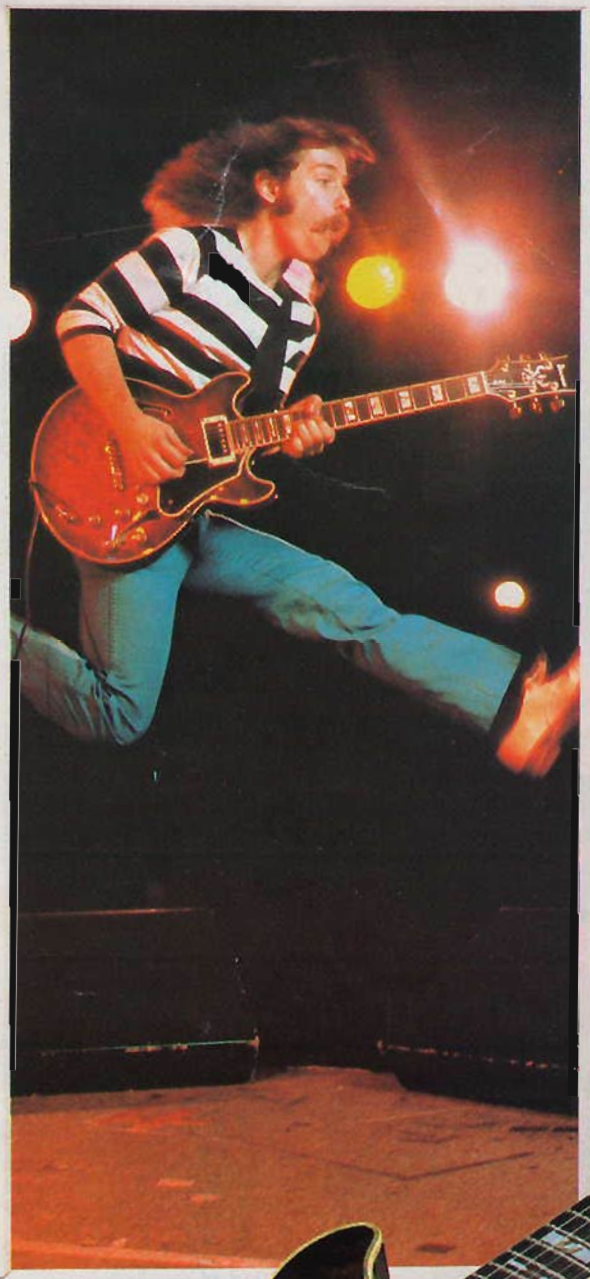

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AM205AV

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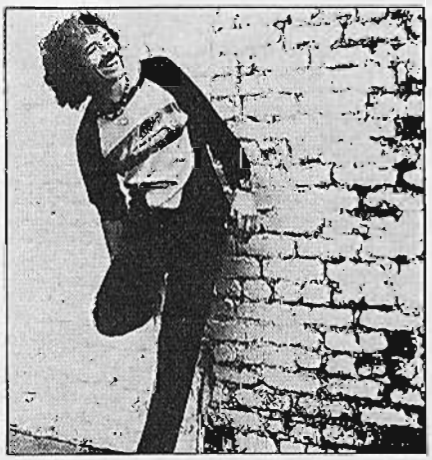
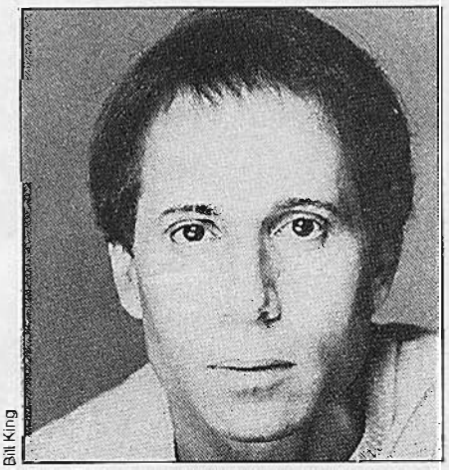
EXCERPTS

JULY 1983





Bill King

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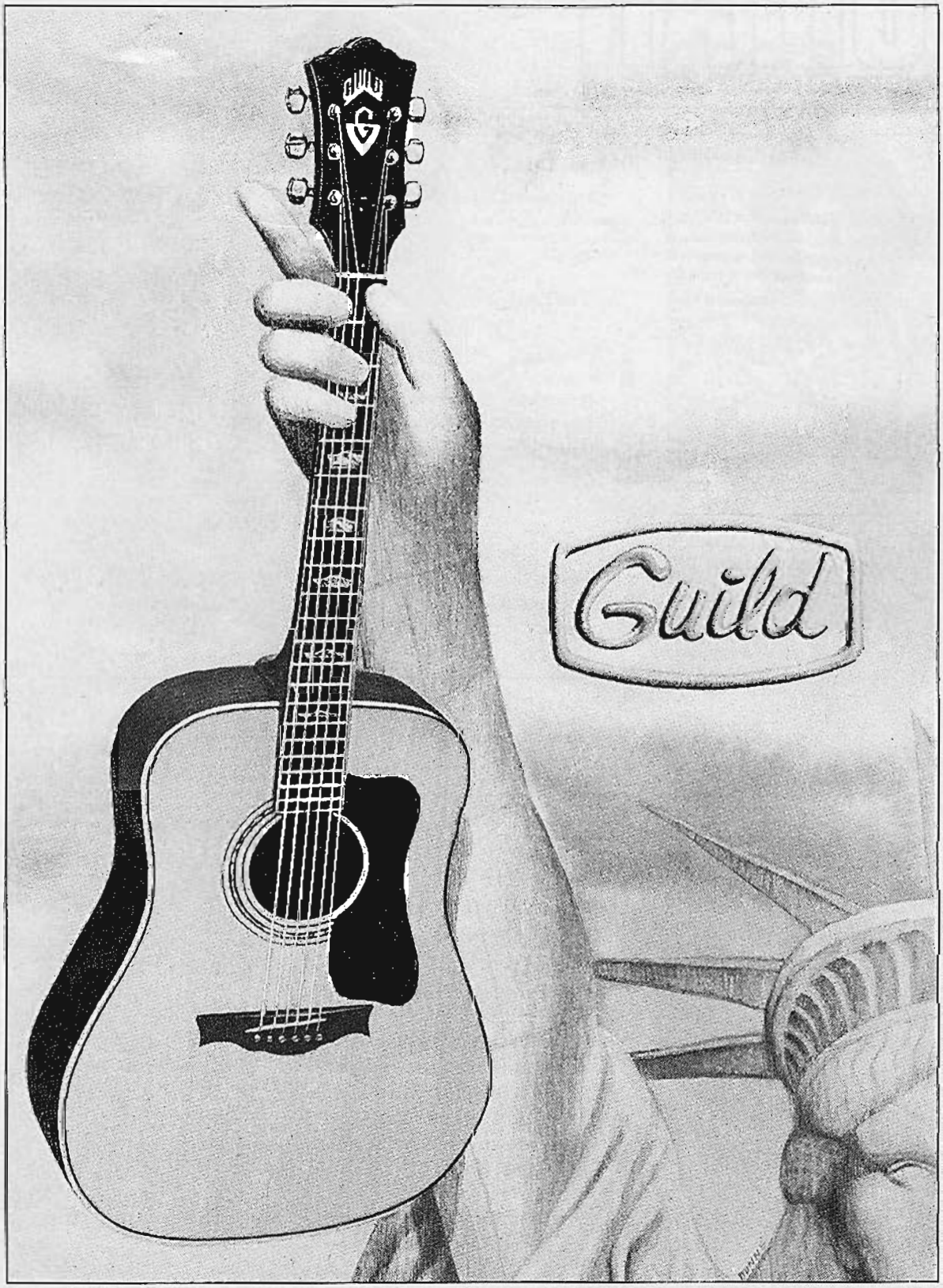

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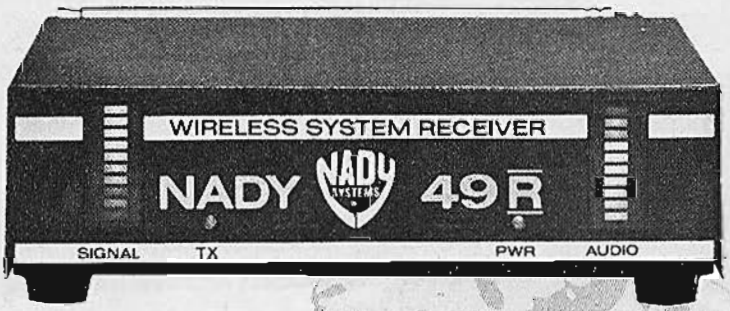

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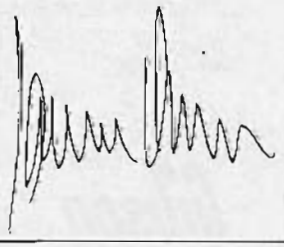
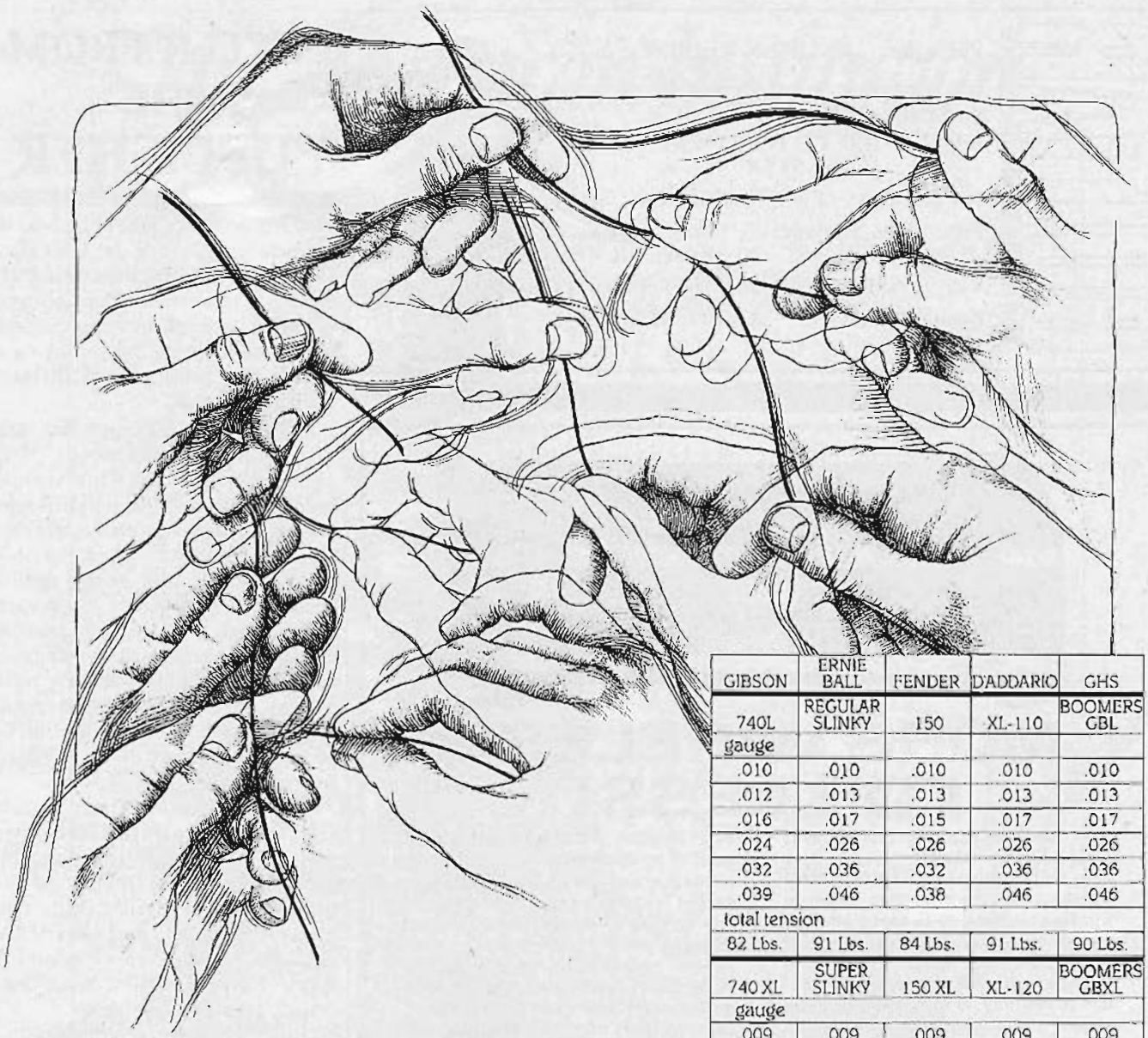
LETTER FROM THE PUBLISHER

All of us at Cherry Lane are proud to announce the start up of **GUITAR: For the Practicing Musician,** a new monthly publication aimed at the rock and pop guitarist, to be available in the fall at newsstands and music stores throughout the country.

We have seen many fine magazines servicing the needs of the guitar marketplace. Our vision is to be a unique addition to this select group, by offering on a continuing basis, complete sheet music, with lyrics, melody and guitar chords, written in standard notation and in tablature. You can now not only get inside the heads of your favorite guitarists, but inside their music as they actually play it. Current hit songs as well as classic oldies will be included, many on an exclusive, first-run basis.

Along with sheet music, **GUITAR** will feature in every issue incisive interviews, reviews, commentary and equipment evaluations as well as regular columns of interest to players and fans of rock and pop guitar. It is edited by Bruce Pollock, author of 9 books on all aspects of popular rock 'n' roll and John Stix, an accomplished guitarist and the byline behind numerous interviews in *Circus, Guitar Player, Guitar World, International Musician and Recording World* and *Player Magazine* in Japan. With access to a wide range of music from Billy Squier, Molly Hatchet, Judas Priest, the Beatles, Thomas Dolby, Night Ranger and Rick Springfield, **GUITAR** will attract and enchant a wide range of guitar enthusiasts. We hope you enjoy our special prototype issue.





There's no better gauge for comparing strings than Gibson.

If you thought Gibson made only heavy guitar strings, then study the chart to the right. The chart compares the gauges and tensions of several major brands of rock strings to Gibson. You'll discover that Gibson strings are lighter in gauge and tension than most other brands. And, that lightness makes Gibson strings easier to play.

Gibson also offers a wide variety of different gauge strings for other styles of play. From the heaviest jazz to the brightest acoustic. Compare other strings and you'll reach for Gibson.

GIBSON	ERNIE BALL	FENDER	D'ADDARIO	GHS
740L	REGULAR SLINKY	150	XL-110	BOOMERS GBL
gauge				
.010	.010	.010	.010	.010
.012	.013	.013	.013	.013
.016	.017	.015	.017	.017
.024	.026	.026	.026	.026
.032	.036	.032	.036	.036
.039	.046	.038	.046	.046
total tension				
82 Lbs.	91 Lbs.	84 Lbs.	91 Lbs.	90 Lbs.
740 XL	SUPER SLINKY	150 XL	XL-120	BOOMERS GBXL
gauge				
.009	.009	.009	.009	.009
.011	.011	.011	.011	.011
.014	.016	.015	.016	.016
.022	.024	.024	.024	.024
.030	.032	.032	.032	.032
.037	.042	.040	.042	.042
total tension				
69 Lbs.	78 Lbs.	75 Lbs.	78 Lbs.	72 Lbs.
740 XXL	EXTRA SLINKY	150 SL	XL-130	BOOMERS GBUL
gauge				
.008	.008	.008	.008	.008
.011	.011	.011	.010	.011
.014	.014	.014	.015	.014
.020	.022	.022	.021	.022
.028	.030	.030	.030	.030
.036	.038	.038	.039	.038
total tension				
60 Lbs.	65 Lbs.	68 Lbs.	64 Lbs.	64 Lbs.

Competitive information from manufacturers' catalogs.
Tension measured by independent consultant.

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PERFORMANCE

FEATURES

Dual-Mode Pre-Amp: our pioneering patented circuitry—improved again this year—keeps Boogie "state-of-the-art" and standard of the industry. Pre-settable and fully footswitchable, the Boogie all-tube Dual-Mode preamp can literally produce all the great sounds—lead and rhythm, at any volume and will help you play your best by letting you find *your own exact right sounds.*

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Hundred-Watt Option: monstrously powerful for smooth and clean (or cutting and nasty) performance. "More powerful than a screaming stack." With fan and 60/100 switch.

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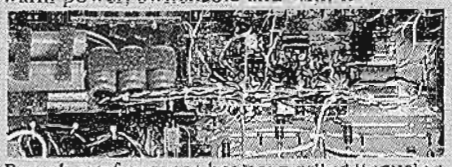

Reverb: performance has been called "equal to, or better than, studio quality" by reviewers.

Graphic Equalizer: adds a further (and footswitchable) dimension to your total tonal control over five carefully chosen frequency bands. Exclusive "discrete" construction utilizing toroidal inductors insures low noise and extremely high saturation.

Hardwood Cabinet: (another Boogie original) uses only carefully selected, single plank, continuous grain, dovetailed, solid exotic hardwoods. Hand-rubbed finish alone takes over one week. Wicker-cane grille (included with hardwoods) is available optionally with vinyl cabinets.

RELIABILITY

FEATURES

SUS-4 Shock Mount System: virtually eliminates harmful stress caused by vibration; increases stability during high-gain performance and greatly improves tube and component life.

Advanced Cooling System: prevents damaging heat build up. Large, finned heat-sink plus additional forced-air fan cooling on 100, 300 and Simul-Class units keeps even small, high-power Boogies running cool and easy.

Varistor Line Surge Protector: prevents damage caused by spikes of high voltage found in all AC power systems (originating from lightning and sub-station switching). Dramatically proven when outdoor generators blow-out a stage full of equipment . . . leaving only the Boogies unharmed.

Spare Tubes On-Board: may never get used but—like a spare tire—they're invaluable insurance to save you from a pinch.

All these are specific protection features you won't find in any other amplifer.

QUALITY

FEATURES

Hand-Built, Limited Production: assures that each Boogie contributes to our reputation worldwide for top quality. We're a dedicated and pioneering company and we've chosen to remain small in order to offer the discerning player a real choice *for lasting value*—by combining old world master craftsmanship with state-of-the-art vacuum tube technology. If we made enough for all the stores, we couldn't invest so much attention to detail and thoroughness, such as individual final set-up of each unit, or the two separate (and different) 30-hour burn-in tests. At every step of the way, each one of us here at Boogie applies the same concentration and patience as if we were building our own personal amp. And in the front office we go out of our way to give you the same kind of *personalized service* we ourselves would want to insure on-time delivery and absolute confidence that your instrument purchase will bring complete satisfaction—or your money back. It's no wonder that MESA/Boogie enjoys the world's highest reputation for performance, innovation, quality and commitment to lasting value . . . and all of us here at Boogie thank you for appreciating what we do best.

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My classic Stack models for Telecasters, Strats, and Jazz Bass*, reproduce all the most desirable characteristics of the vintage sound; my Hot Stack models are for stage work where you want higher output.

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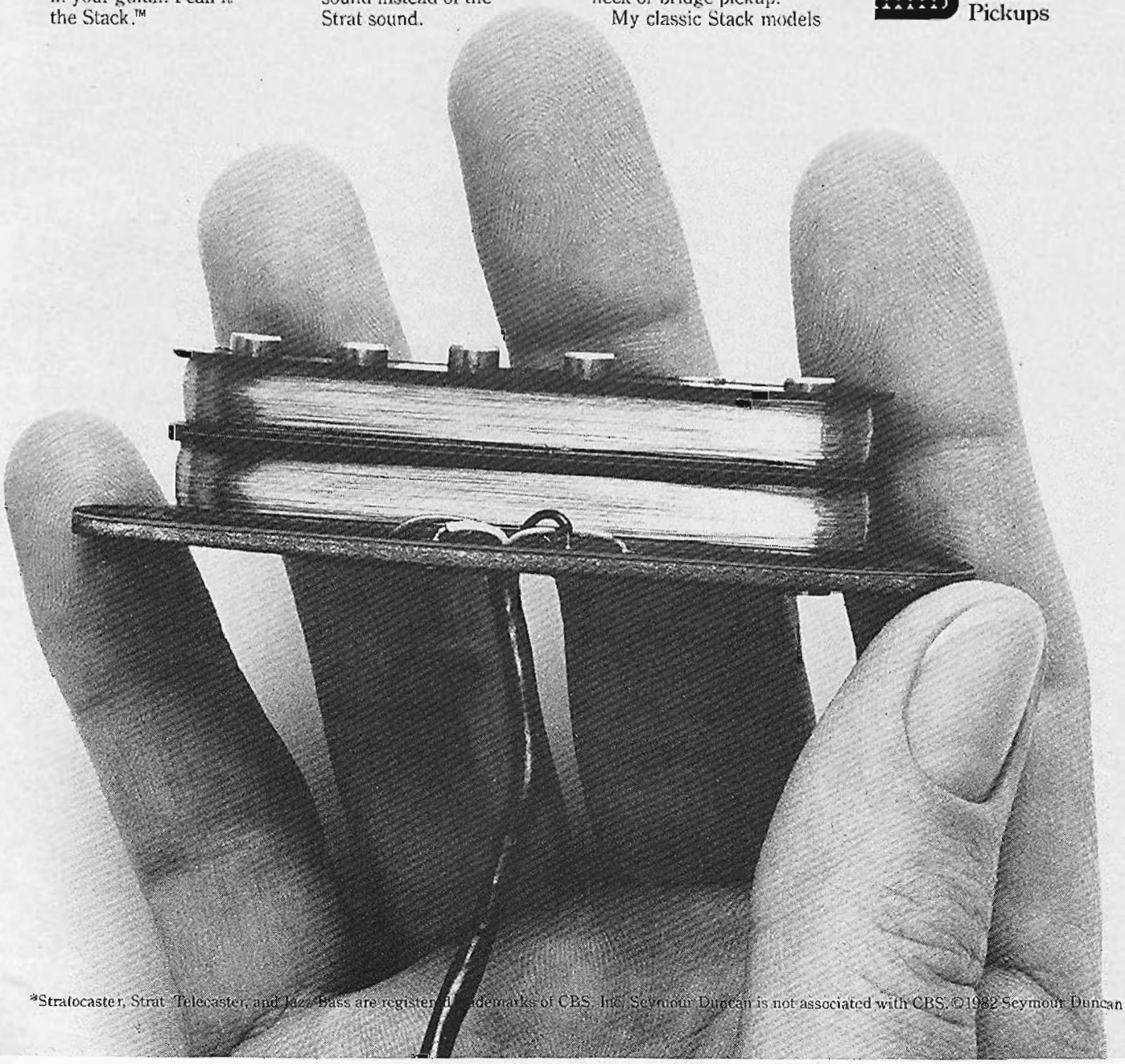

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ANDY SUMMERS IN THE LISTENING ROOM

AS GUITARIST FOR the Police, Andy Summers has helped redefine the less-is-more style of playing for the 80s. His sonic shapings show off the best of what happens when a fertile imagination meets and masters the subtleties of advanced electronics. In The Listening Room we introduced Andy to some other masters of nuance.

1. "Nimbus," from *Solstice*, by Ralph Towner, ECM 1060

ANDY: I love Ralph Towner! *Solstice* is still my favorite album of his. Actually, this is one of my favorite pieces he's ever done. Towner has such a high standard that all of his work is good. Specifically, this is a great piece of guitar playing. He's certainly taken the guitar in a new direction. It stands as pure music; it's music for itself. It doesn't have to pretend to be an accompaniment for something else. Towner is obviously combining classical technique and some jazz improvisation. He's brought them to a new realm together and this piece shows it off very well. This is real guitar music. In some ways it's pianistic too. I love that icy, remote ECM sound.

2. "Empty Glass," from *Empty Glass*, by Pete Townshend, Atco 5D 32-100

ANDY: I'm not totally over the hill about that one. It's not my cup of tea. I do like Pete Townshend and this album was the best thing he'd done in years, but I find it a bit dated. I can only say I liked the single note thing in the beginning.

3. "The Very Thing That Makes You Rich Makes Me Poor," from *Bop Till You Drop*, by Ry Cooder, Warner Brothers BSK 3358

ANDY: I suppose Ry Cooder is the ultimate slide guitarist. I don't think anybody can criticize him. I like the way he uses it here, to play the rhythmic accompaniment to the long note David Lindley is playing. I believe that's what's going on. I do think the song is a bit of a nonstarter. The playing is impeccable, but the song is not that interesting. I don't like this album as much as his first four records, when he was more obscure. I think my favorite album of his is *Boomer's Story*. *Purple Valley* is also a great album. He's getting a little bit Hollywood-sounding these days and I don't enjoy him as much. It's very difficult to keep exploring in this area.

4. "Manic Depression," from *Are You Experienced*, by Jimi Hendrix, Reprise 6261

ANDY: I played with Hendrix in the studio once. I played guitar and he played bass. Actually, I met him several times. He was a great guy, very soft and shy. He's definitely one of the all-time greats. He was the past master of using those minimal riffs. The interesting thing on this cut is that it's in 3/4 time. Today that's not so special, but for its time, which was a while ago, it was pretty adventurous. He is one of the seminal figures in rock guitar playing; it's already been said by so many. ■

WE DON'T JUST TALK ABOUT MUSIC . . . WE GIVE YOU MUSIC

GUITAR

FOR THE PRACTICING MUSICIAN

Let's face it, having to go one place for sheet music, another place for the "rock scene," and somewhere else for playing tips is tough. And can be even tougher on your wallet.

But now there's a magazine that makes it easy—on you *and* your wallet—by combining sheet music and features in one magazine. Now there's GUITAR!

THE HOTTEST GUITARISTS

Each month you'll hear what's happening in the rock world, with features on the hottest guitarists—who they are, what they're playing, and how they play it. There are in depth reviews of the latest records, scans of the latest rock videos, and insider's commentary on every aspect of the rock scene.

COLOR PHOTOS

Our photographers are rock specialists, so when it comes to concert photos, you get a front row seat. An entire section of color portraits is in each issue, including a 16 x 21 pull out calendar.

HIT SHEET MUSIC

And we don't just talk about the music—we give it to you. As many as 7 hit songs in every issue. (A sheet music value of $17.50 per issue). That's 20 pages of original music, from the heaviest metal to the rock classics. You'll get leads, chords, lyrics, and when the music is especially hot, the solos and licks. Can't read music? No problem! GUITAR transcribes note for sizzling note in standard and tablature form.

TAKE THE LEAD

And when it comes to playing, GUITAR takes the lead—with columns written by the hottest musicians; articles on how guitarists create those tough licks, and how to play them, a department devoted to improving your band's sound, and a monthly evaluation of the latest gear and instruments.

GET IT TOGETHER

So don't miss your chance to get all the guitar information you've always wanted—and all in one magazine. Get it together with GUITAR. Subscribe now and for only $27.95 you'll receive a dozen issues of GUITAR, a savings of more than $5 off the single issue rate. Guarantee that you get the most in-depth coverage of the rock scene, the best technical advice, and the sharpest sheet music. Subscribe today!

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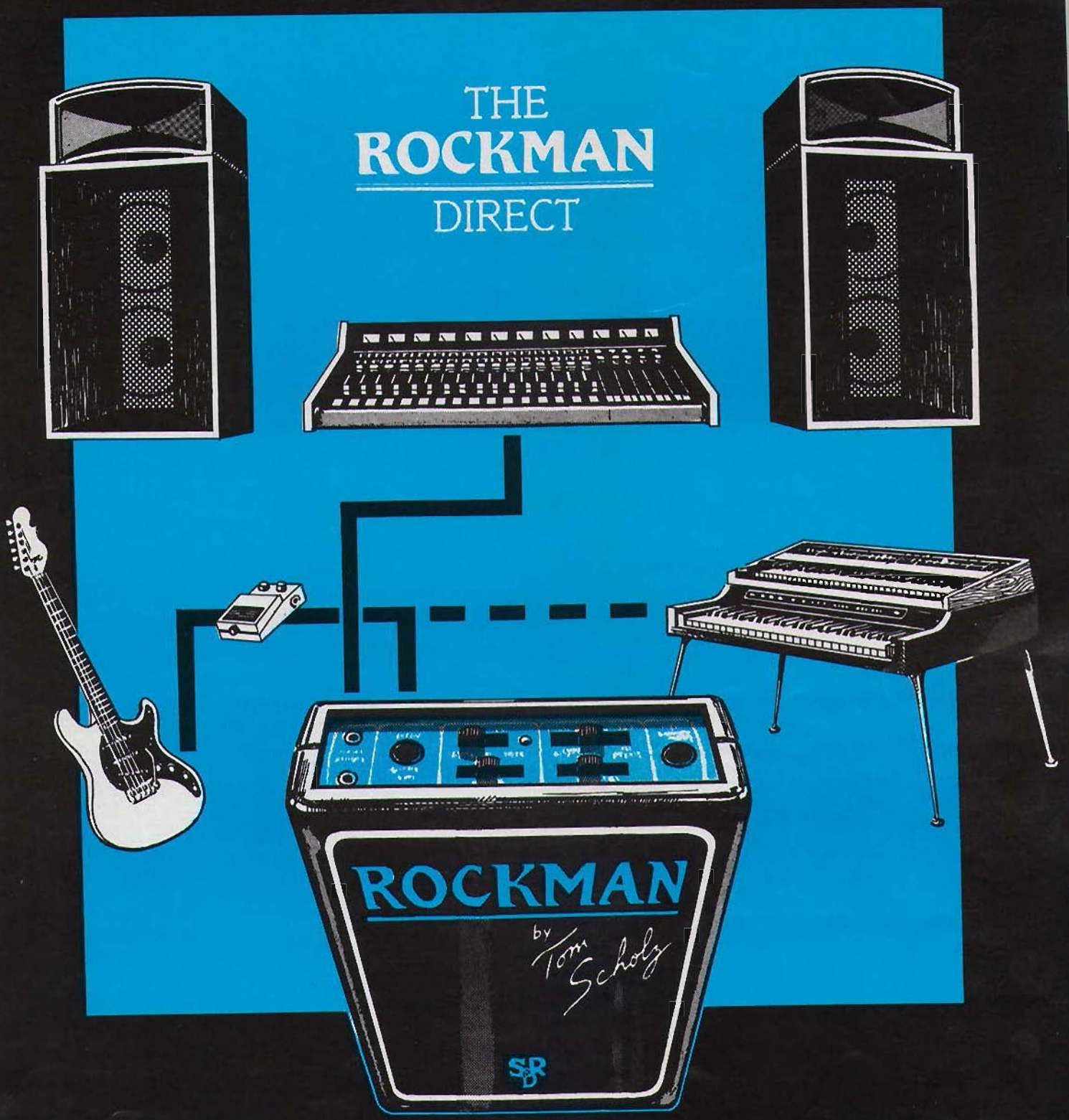

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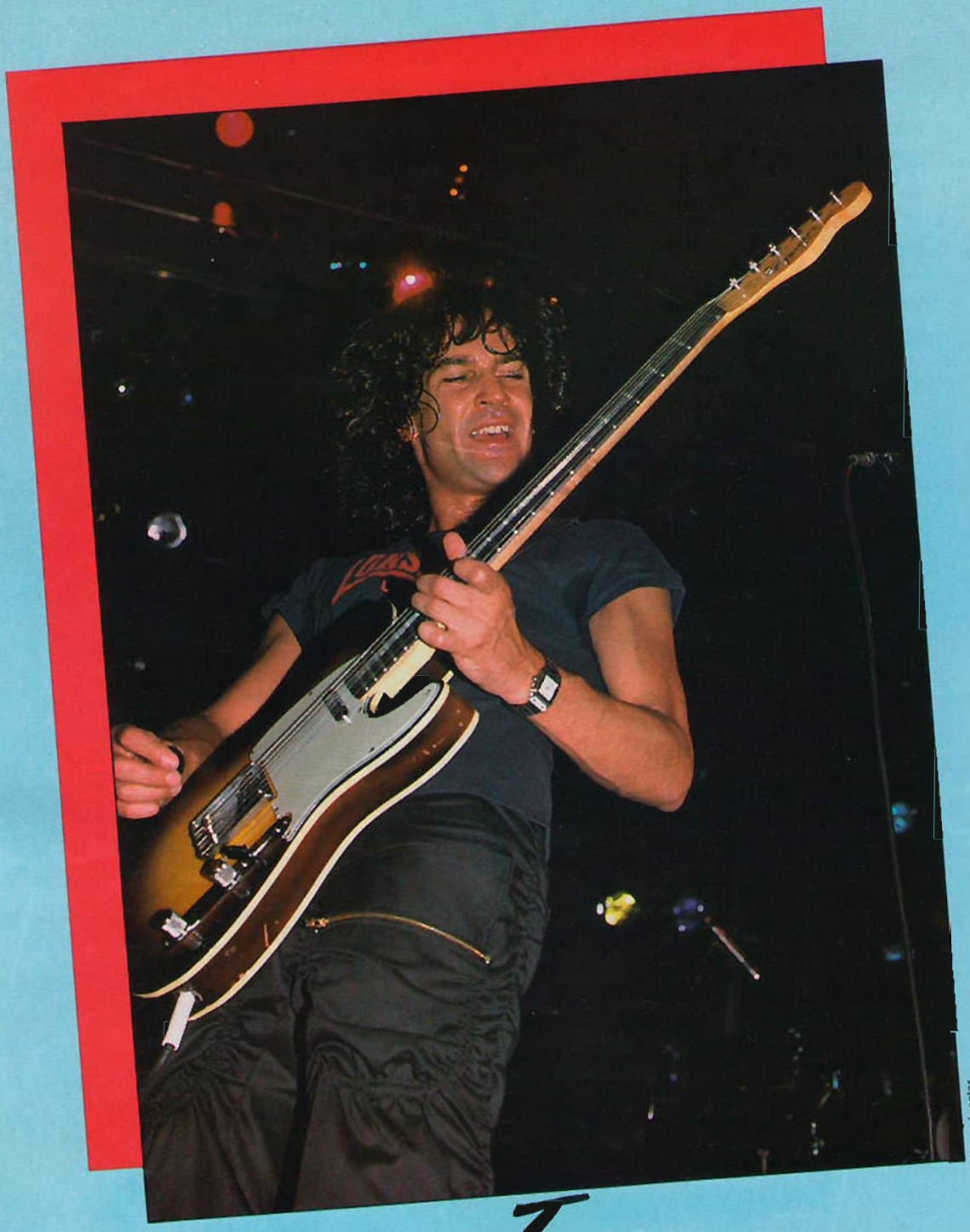


Steve Joester

TALENT ALONE MAY GET YOU A TURN AT BAT, BUT determination defines Big League longevity every time. J. Geils slugged it out for ten years before breaking the bank. The lean years of REO Speedwagon and Styx are well known. There are probably few in the industry who remember when Billy Squier quit the music business in the early seventies to sort things out. They do know that he came back slugging, with *Tale of the Tape*, *Don't Say No* and *Emotions in Motion*. But even as his album sales last year soared over a million, Billy was more than happy to be the opening act for Whitesnake in England and Foreigner and Queen stateside. Squier is ready to prove he deserves his piece of the rock.

Billy Squier

Claims His Piece of the Rock

BY JOHN STIX

G: What brought you into the professional world?
S: After high school I moved to New York City. I was on the scene there with a band called Magic Terry and the Universe. That was my first original band, sort of a combination of the Doors and Alice Cooper. We actually had a poet who half-recited, half-sung his lyrics to my music. That was the first step. We played places like Max's Kansas City and Steve Paul's Scene. It was about being part of the 60s movement. It also brought me into the world of the music business. I made a lot of associations that I still have today.
G: After the Magic Terry band didn't work out, you went to the Berklee School of Music, in Boston. That was an odd switch.
S: The most significant part of that experience was that it pushed me back into the real world of rock 'n' roll. It made me realize that I didn't want to be a music teacher.
G: Had you thought you were through with music?
S: It was just that I was so intimidated by the industry and the people in it. I didn't know if I could survive in it. But I wanted to remain in music. I figured I'd try to teach. But it didn't last long.
G: How did you overcome your fear of the music business and jump back in?
S: I just knew it's what I wanted, so I got back in the ring and started going for it again.
G: When you were growing up in Boston was there a particular sound that got you started?
S: Oh yeah, that would be John Mayall's Bluesbreakers, with Eric Clapton. From the time I heard that record I wanted to be a lead guitar player. I was playing before that, but it wasn't serious. It was in high school and it got me a bit of notoriety on the weekends because I'd be playing at the school dances.
G: Were you the local guitar hero?
S: There weren't any guitar heros back then. The guitar had not been recognized as the force that it came to symbolize a few years later.
G: But there's always one player in the crowd who is "the best."
S: I've never been the best. The only thing I've been the best at doing is what I do. Now at least I'm able to be unique in that I do a variety of things in certain combinations that can be recognized as being my own. I'm able to define my own space. But I was never the best guitar player, the best singer, the best looking or the best dancer. I was good. I was sort of a jack of all trades and master of none.
G: After the Clapton infusion did you go through the usual imitation/innovation process?
S: It happened to me in reverse. I started thinking that I was breaking away while I was still imitating. Gradually, as you evolve, you imitate less and less. But there was a time when I felt I was becoming individualistic when I was probably not as original as I thought I was.
G: Besides Eric Clapton, I'd also say you were a Jeff Beck fan.
S: I was. I listened to Page, Hendrix and Peter Green as well. I even listened to Jerry Garcia on the first Grateful Dead album. His was not a guitar style I retained, but I thought it was pretty good.
G: What other memories do you carry with you from the 60s?
S: I remember seeing the Stones for the first time. I remember seeing Cream for the first time at the Psychedelic Supermarket in Boston. I think it was their first appearance in the States. I was in the front row, right at Clapton's feet. I went out and bought an SG, like Clapton played, and I painted it too.
G: Does that same spirit of the late 60s live in the 80s?
S: It can't for me. I feel each of us has one period in our lives which is the formative period. It's a time of tremendous excitement and exhuberance. I don't think you can ever recapture that. It doesn't mean things don't get better. For me they certainly have. I don't believe I'll ever

Jeffrey Mayer

"'In the Dark' is a particularly good representation of how a song should be done. It was one of those songs where everything in the arrangement fell into place."

see a period which, for me, does what the late 60s did. But for other people, say the kid who is now 15, hopefully these times will be just as exciting for them.

G: Are you still a big fan of old guitars?

S: They don't make them like they used to. I have a '51 Broadcaster, a '56 Les Paul Junior, a '59 Telecaster Custom, a '58 Les Paul Sunburst and a '57 Strat. Each has a different sound that I need to use. I only switch guitars because I'm looking for a certain sound.

G: Are you as particular with amps?

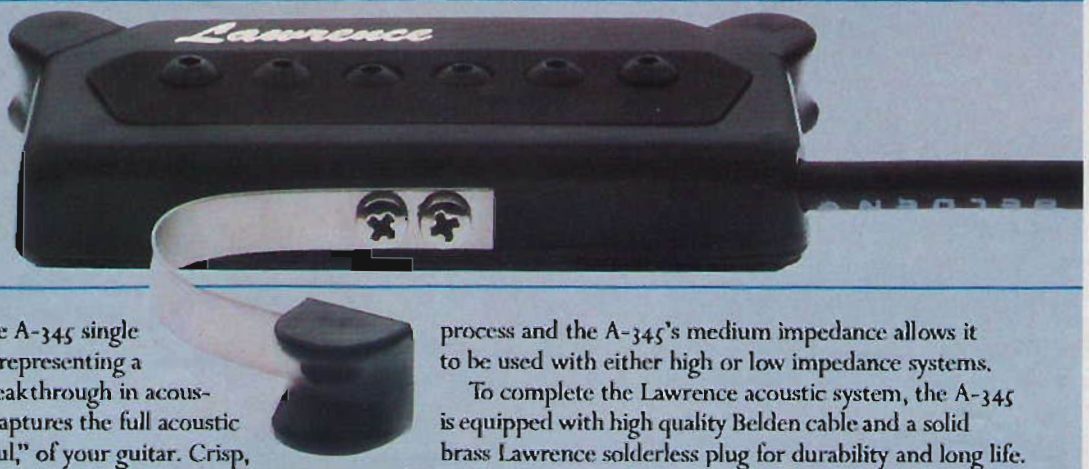
S: I use two 100 watt Marshalls with two 4 × 12" cabinets. Each Marshall has a bass and lead channel. Aside from rewiring to change the value of the inputs, I take a cord and patch into both channels. The speaker cabinet for each amp has two Celestions and two Altec speakers. There's something else we do, but I'm not going to tell you.

G: How did you hone your skills as a singer and songwriter?

S: I developed a set of singing exercises which I'd do every day to try and improve my voice and range. It's similar to when you practice guitar so you feel comfortable around your instrument. I can't say how I became a writer. I just kept trying

Continued on page 24

The Lawrence A-345: The only pickup that won't make your acoustic sound electric.



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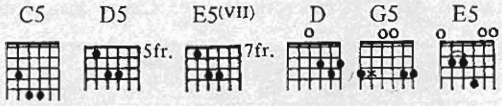
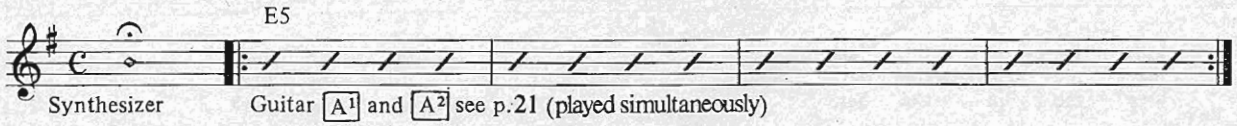
IN THE DARK

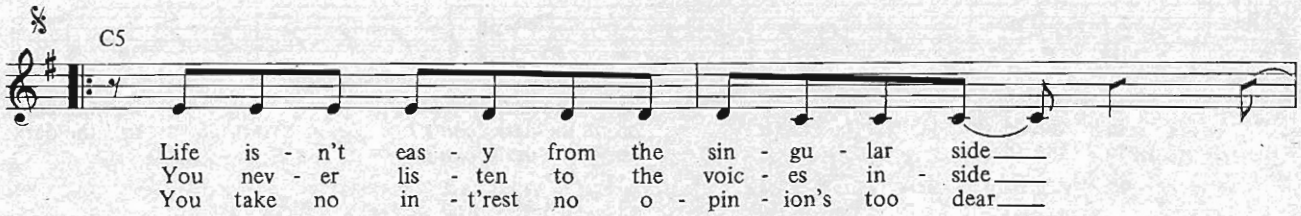
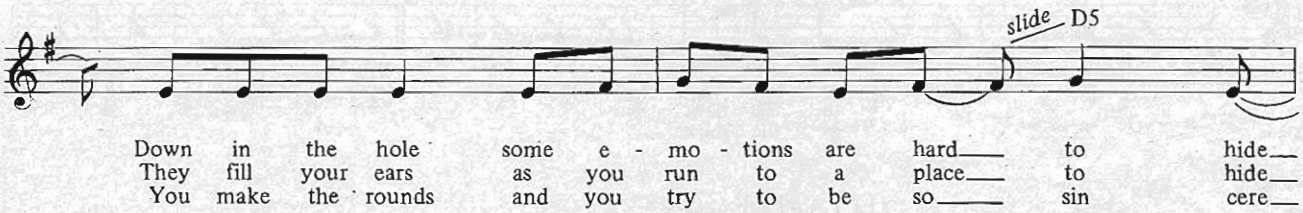
As recorded by BILLY SQUIER

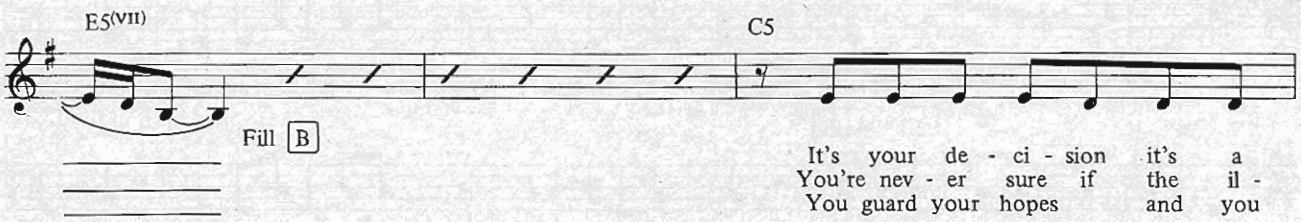
Words and Music by
BILLY SQUIER

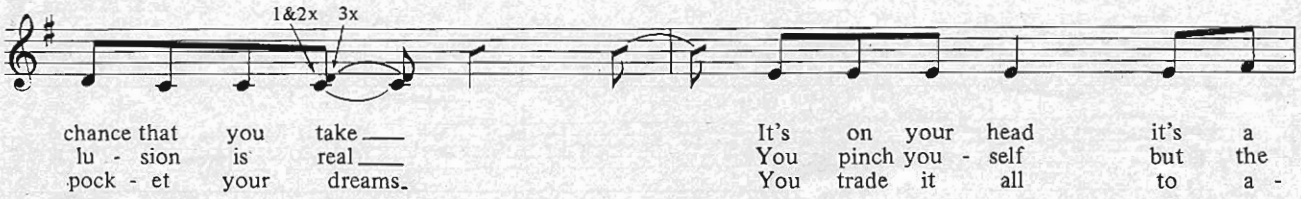


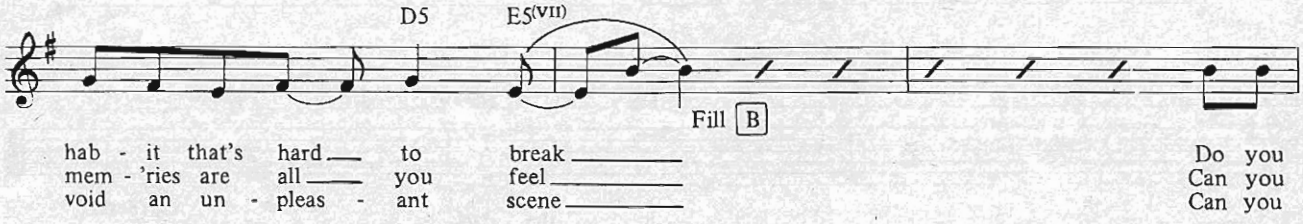
Moderate heavy 4











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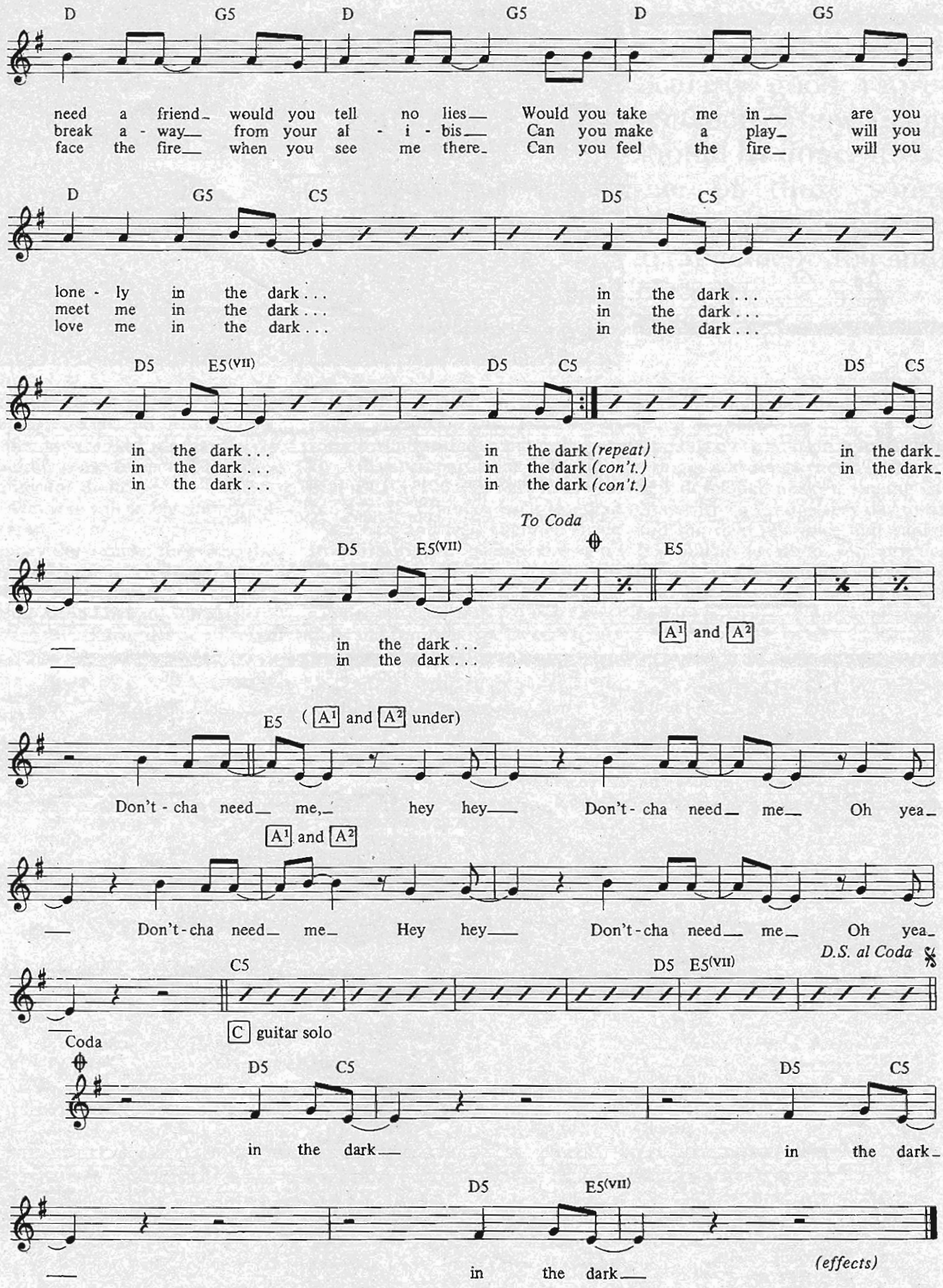
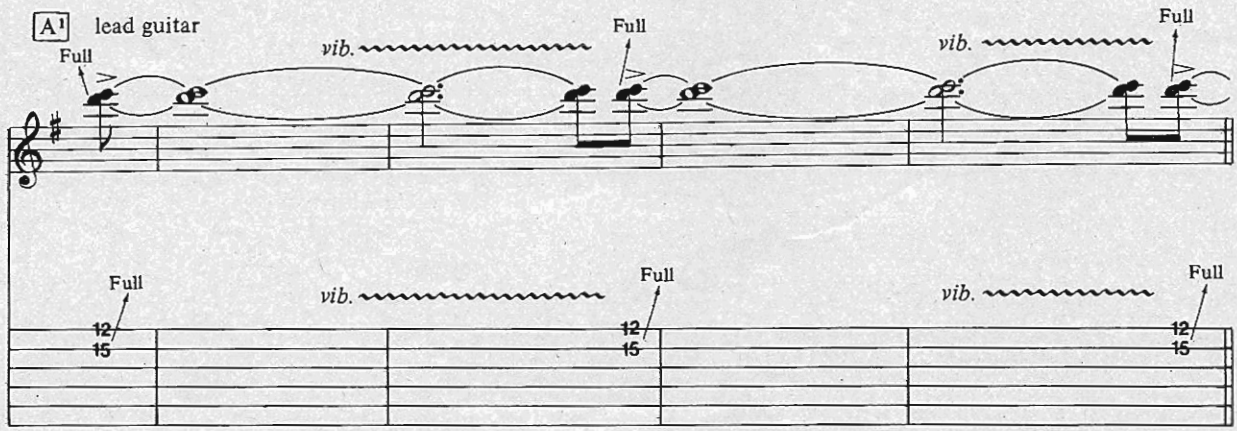
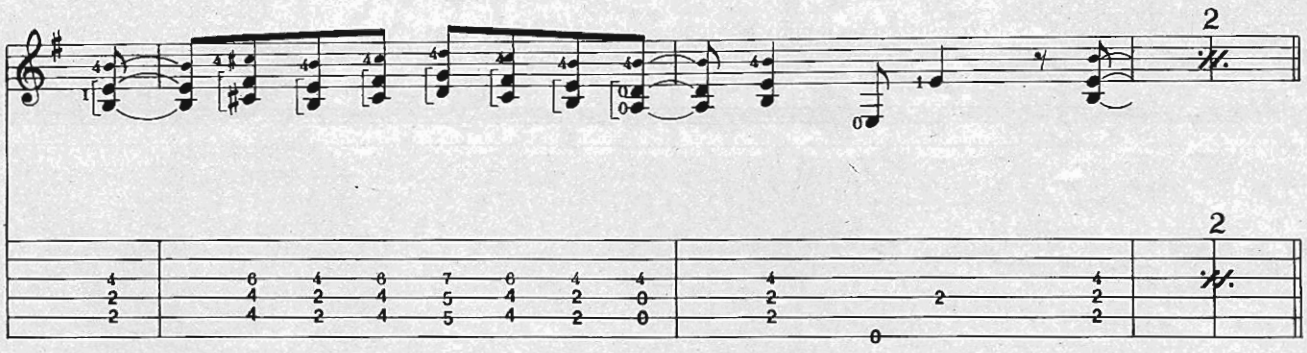
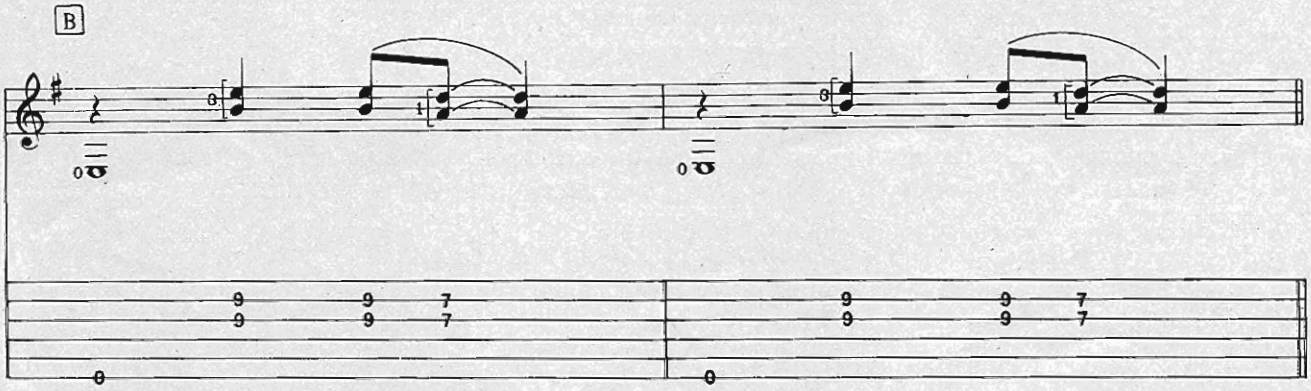

D G5 D G5 D G5
need a friend would you tell no lies Would you take me in are you
break a - way from your al - i - bis Can you make a play will you
face the fire when you see me there Can you feel the fire will you
D G5 C5 D5 C5
lone - ly in the dark . . . in the dark . . .
meet me in the dark . . . in the dark . . .
love me in the dark . . . in the dark . . .
D5 E5(VII) D5 C5 D5 C5
in the dark . . . in the dark (repeat) in the dark
in the dark . . . in the dark (con't.) in the dark
in the dark . . . in the dark (con't.)
To Coda
D5 E5(VII) E5
in the dark . . .
in the dark . . .
A1 and A2
E5 (A1 and A2 under)
Don't - cha need me, hey hey Don't - cha need me Oh yea
A1 and A2
Don't - cha need me Hey hey Don't - cha need me Oh yea
D.S. al Coda
C5 D5 E5(VII)
Coda
C guitar solo
D5 C5 D5 C5
in the dark in the dark
D5 E5(VII)
in the dark
(effects)

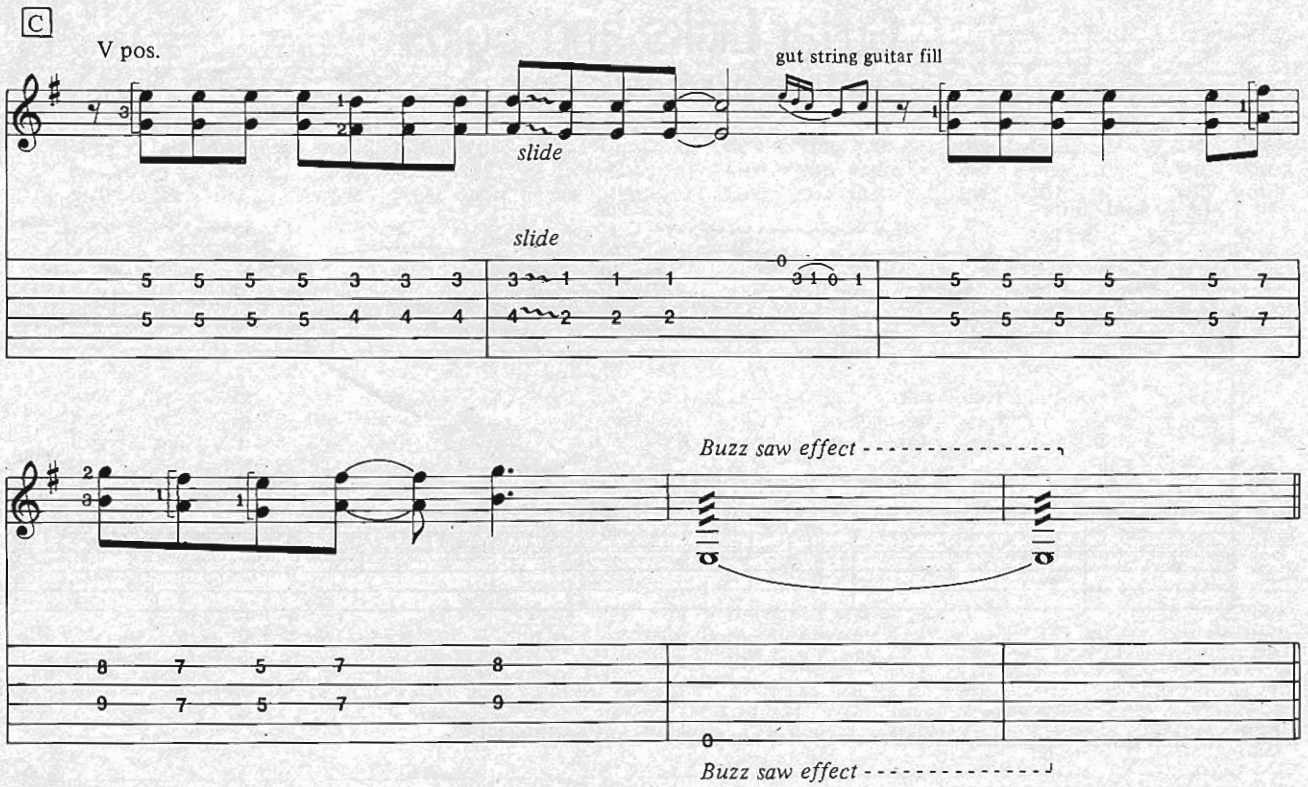
Guitar Licks and Solos

Tablature explanation see pg. 36



A2 rhythm guitar Important: Smaller size notes are fingered, but not played*

* Billy's reason for doing this is to protect against the possibility of accidentally striking the open 3rd string which would sound wrong in this context.





note: The buzz saw effect is accomplished by rapidly scratching the edge of the pick back and forth against the winding of the 6th string. What you should hear is a low E plus the amplified buzzing sound.

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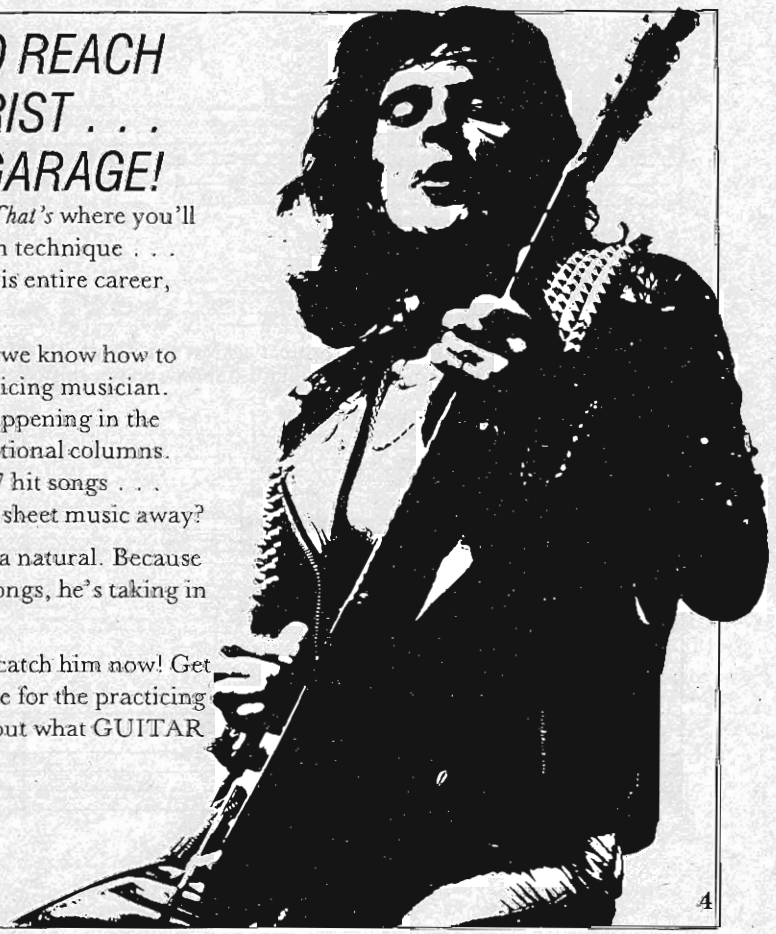

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Billy Squier

Continued from page 18

to find some unique or clever way of saying things.

G: Do you have any favorite songs?

S: I like to think in the end that all the songs are equal in terms of content and translating their own individual idea. But at certain times certain songs stand out as unique. 'In the Dark' stands out to me for its production value. It was one of those songs where everything in the arrangement fell into place. That's why it sounds so good. Every idea I wanted to get into that song is there, without fighting for space. I always remember that song as being particularly good as a representation of how a song should be done. It started out with the same value as the other songs, but I was able to fulfill it a little bit more.

'Learn How to Live' has a potentially significant lyric, with a strong melody. As soon as I started working on it I thought to myself: 'This is a song that captures a lot of what Billy Squier is all about.' That's a dangerous statement to make, because obviously my music is made up of many different aspects. I'm getting very personal when I say this.

G: How important are lyrics to you?

S: Everything is treated equally. Songs are like puzzles. I use whatever is there at the time. Whatever piece fits at the time is what I put in. From that point on I build it up.

G: Was the title track from *Emotions in Motion* built around the bass riff?

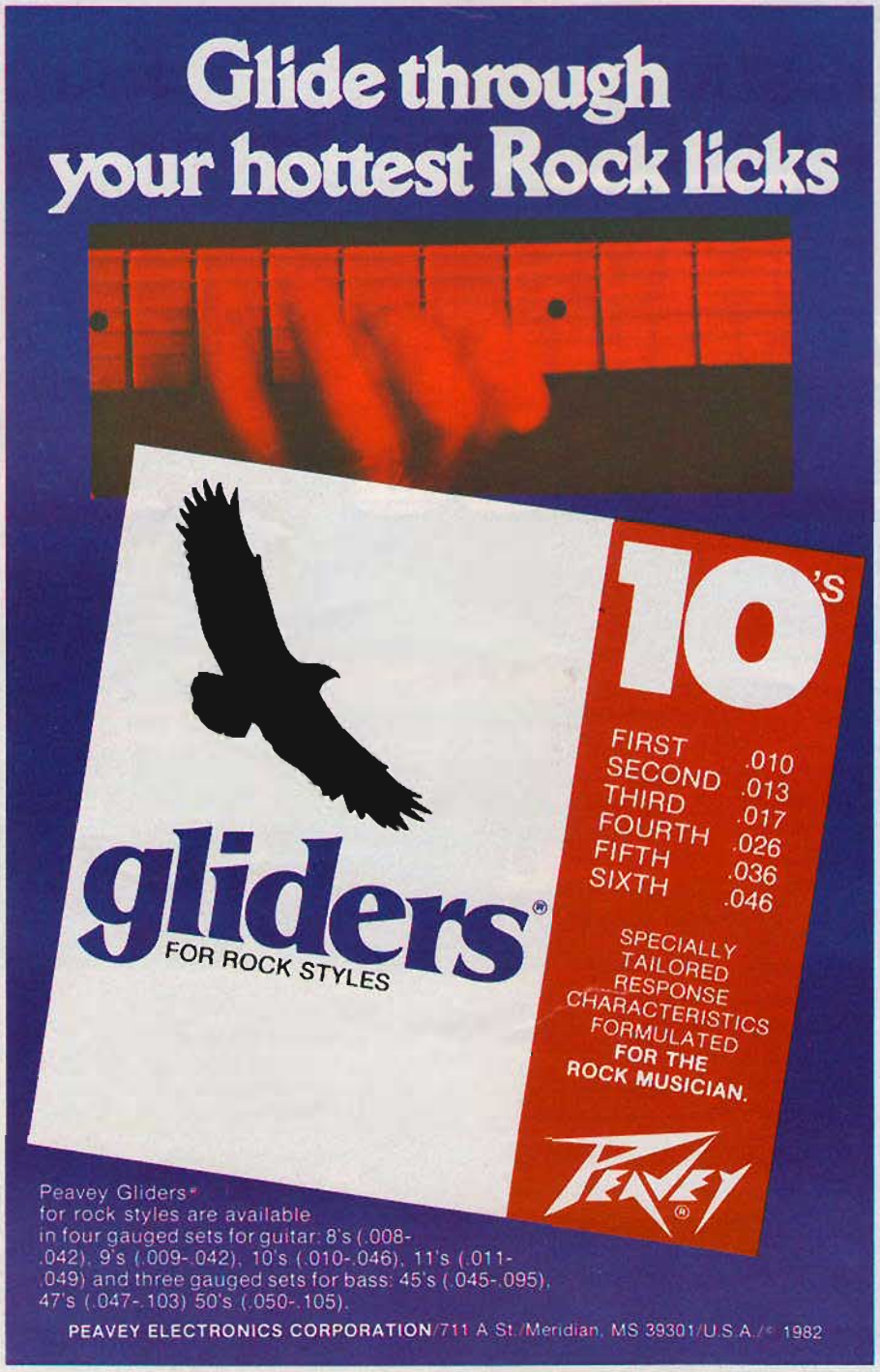
S: Yes, I had the idea of having a bass line which never changed throughout the song. It does change in one spot, but basically it's the same, while the chords and melody change over it.

G: Do you see a direct line between the lean, tough sound of your last two records and the sound you loved in the 60s?

S: I've never gone in and said 'Let's make records the way they did in the 60s.' That may have happened because my influences come from that era. But it was unconscious. In terms of making records, I've thought about trying to advance the state of the art in recording. I think that's something I'll definitely do. *Don't Say No* is one of the best rock and roll records ever made, in terms of the quality of the recording and the sound. The way it's projected, the dynamics and the quality are tops.

G: Could you be a bit more specific as to what makes *Don't Say No* such an achievement?

S: *Don't Say No* and *Emotions* are very well-produced and engineered. One of the hardest things to do, especially in rock and roll, is to transfer some of the energy, spontaneity, exhuberance and dynamics of a live show onto a record. The problem when you do live shows is that you don't necessarily get the performance. I shouldn't say the performance isn't right. But in working in the live medium, you've accomplished something which you don't accomplish in the studio. At the same time, in the studio you're able to redefine things to a point where you can make a statement which can stand up for a long time. What I try to do is get both elements



and make records which use the studio for what it has to offer, while keeping the punch of the performance. I want the liveness, feel and dynamics of a show on that record. I think these two records have captured that. I think people can hear the excitement on those records. Several producers and engineers have asked me how I did it. I think we're making a contribution to the audio realization of what people want to get on records.

G: But the record is not a substitute for the show.

S: When you perform it's totally different, because that's the time when the communication is taking place between the audience and the performer. You're dealing with spontaneous feelings.

G: You take short, hot, rocking solos that seem to demand forethought. Do you work them out ahead of time?

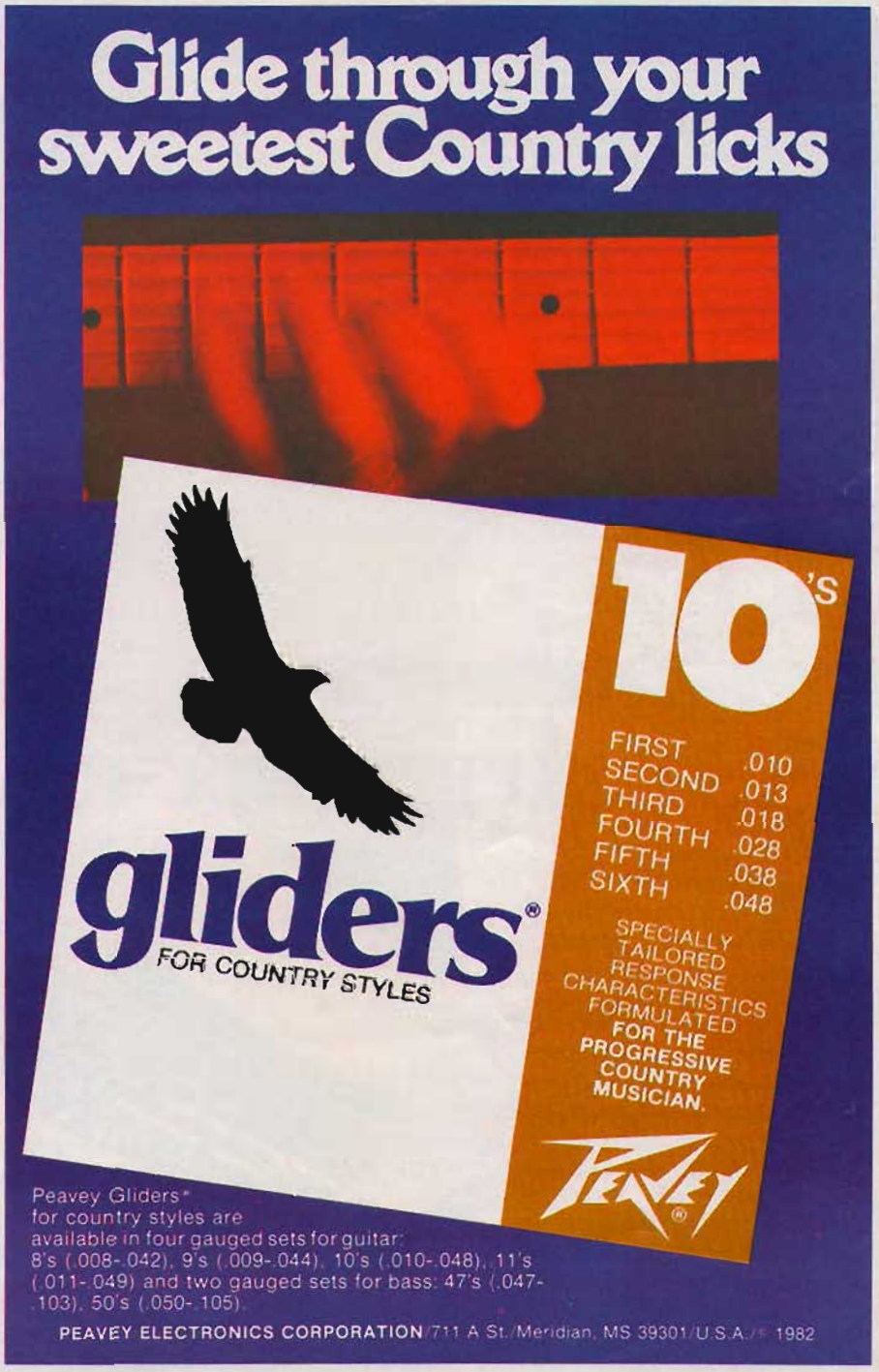
S: I pride myself on doing 15 to 20 second solos that say it all. That's what a good solo should be. We're not jazz players. The song is the message. If solos were the important thing, I'd make instrumental albums. The solo is supposed to take you from point A to point C through this intermediate point B, which should elevate the song. You build a song through the solo.

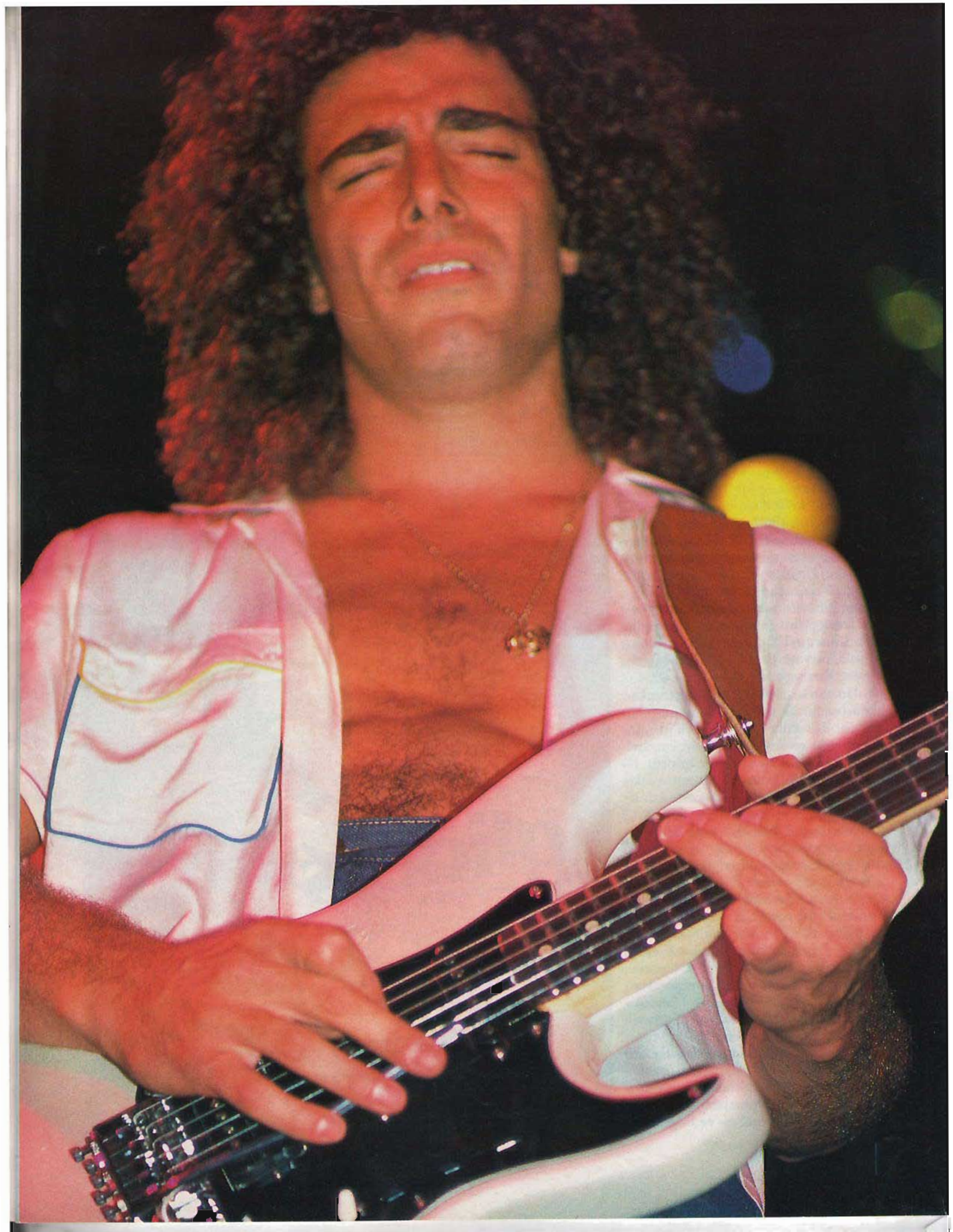
G: Do you work with the basic tracks ahead of time?

S: No, I usually have an idea in my head. It's either a melody or an attitude that I want to explore. I won't do 30 different solos and pick one. I might try 10 different solos that are all the same and pick out the bits that I like the best. If you have an idea the studio gives you the chance to make it right. A lot of it is trial and error.

G: Do you have any favorite guitar moments on record?

S: I like all of it. For me the great thrill is that in the studio I can actually play like Jeff Beck if I want to. Of course, I'm not as complete a player as he is, but I can think about how Beck might do something. I can punch in if I have to. If I'm not capable of getting through the whole thing, it doesn't mean that I can't do it. I don't think there's anything wrong with that. Some people would say that's not being a real guitar player. I've seen people kill themselves trying to get it right all the way through. To me it's what's on the record that matters. That's what you hear in the end. I'm no worse off if, in fact, I have to do something in pieces. Sometimes it becomes expedient. You can sit there and spend two hours trying to get a perfect solo or you can spend one hour and get some bits that you think are good. And that's what I do. I do that with my other guitar player as well. Jeff Golub does a great solo in 'Keep Me Satisfied,' which is actually made up of four different solos. I had him play until I knew he had all the bits. Then I sat back and took the beginning from one, the middle from another and so on. Jeff loves the solo—and it's real. He did it. He's a great guitar player so who cares? No one said you've got to play it from start to finish in order to make it valid. ■





NEAL SCHON OF JOURNEY:

ONE DAY THE 16-YEAR-OLD NEAL SCHON WAS KNOCKING THEM DEAD playing cover tunes in the rock bars of the Bay Area. Almost overnight he awakened to a guitarist's dream, juggling offers to join Eric Clapton or Santana. A serious devotee of the British blues guitarists of the late 60s, Schon's style of soloing was already cocky and self-assured. "I knew I was good for being 16," says Schon. "I was a punk. I'm still a punk." Even at a tender age he was not afraid to try and steal the show from his own guitar heroes.

In 1972, after recording *Santana 3* and *Caravansari,* with the Santana band, he and keyboard/vocalist, Gregg Rolie, left the group. Under the direction of manager Herbie Herbert, they set out to form an all-star studio rhythm section. They ended up with a band. . . .

MOVING UP FROM THE TOP

BY SPENCER BENEDICT

"WHEN IT COMES to making records all you can do is go for something real and try to create a new monster. Then you can only hope it's as good as the last one. If it's not, then you fall on your face, get back up and try again."

Neal Schon's monster is Journey, a multi-platinum album seller which pulled itself up by the bootstraps of hard touring and the powerful guitar and vocal combination of Schon and lead singer Steve Perry. Sitting on the top now, Schon knows that balancing the mix of proven paths with forward motion is the most crucial element of his career. How can he duplicate success without stagnating?

His solution has been to put out a solo songwriter album with keyboard wizard Jan Hammer, in which he plays less guitaristically and with more discipline than he does with Journey on their 9th album, *Frontiers*. Here Neal is not so concerned with invention or playing the new thing. Rather, rawness of attitude and the 60's sound of blues-based rock is the order of the day.

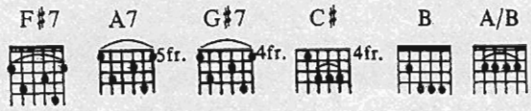
"A lot of the songs on *Frontiers* hadn't even been rehearsed before we went into the studio," Schon revealed. "We just sort of winged them. I like being on that edge. It allows me to be a little more creative on the spur of the moment. A lot of my solos on this album are not well thought out," he allowed. "I wasn't keen on making sure I didn't repeat notes that I've played before. I went more for a gut feeling. I wanted to play something real. I played most of the songs for the first time and just left the solos as they were."

Continued on page 94

Day Tripper

As recorded by THE BEATLES

Words and Music by
JOHN LENNON
and PAUL McCARTNEY



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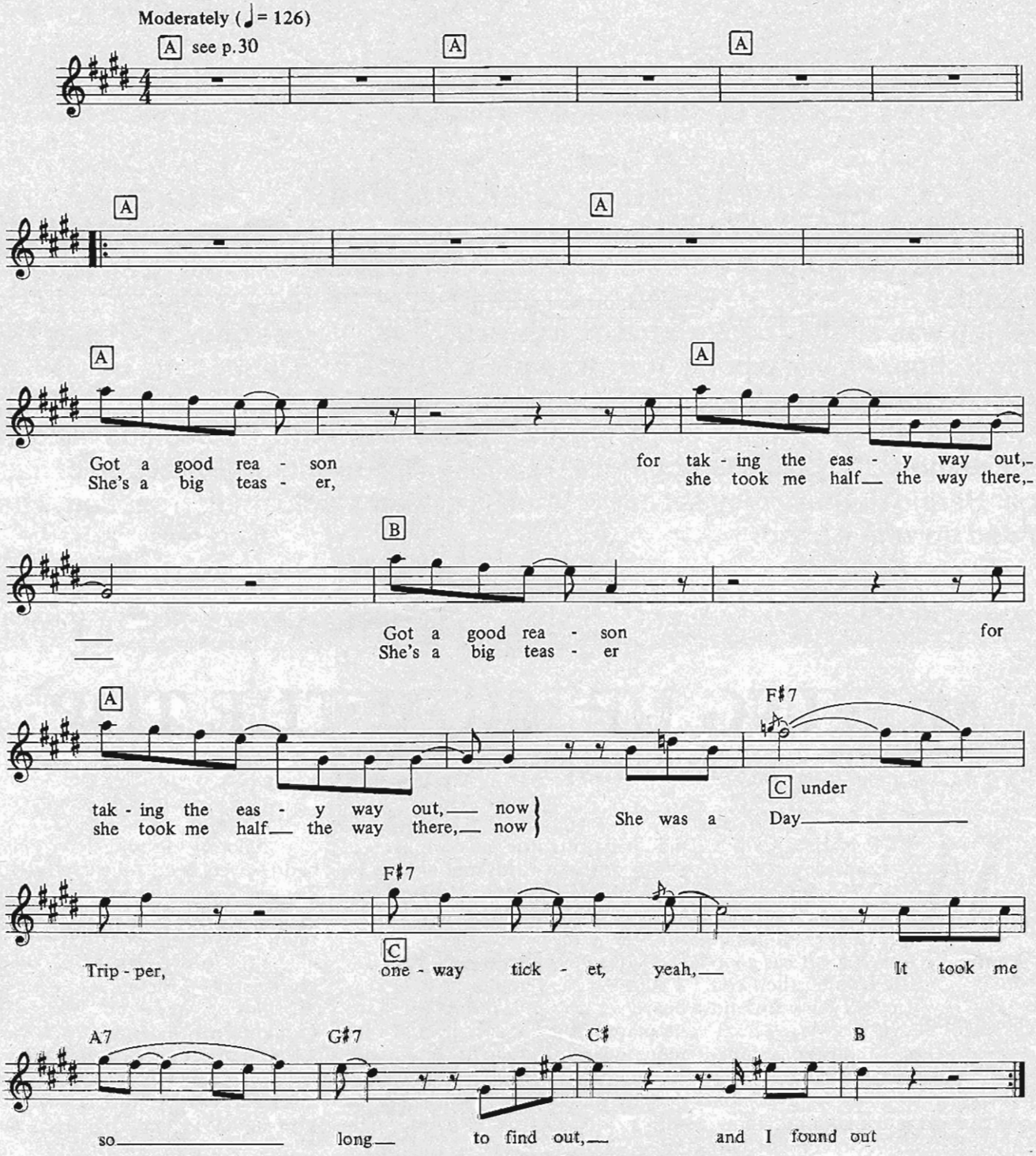
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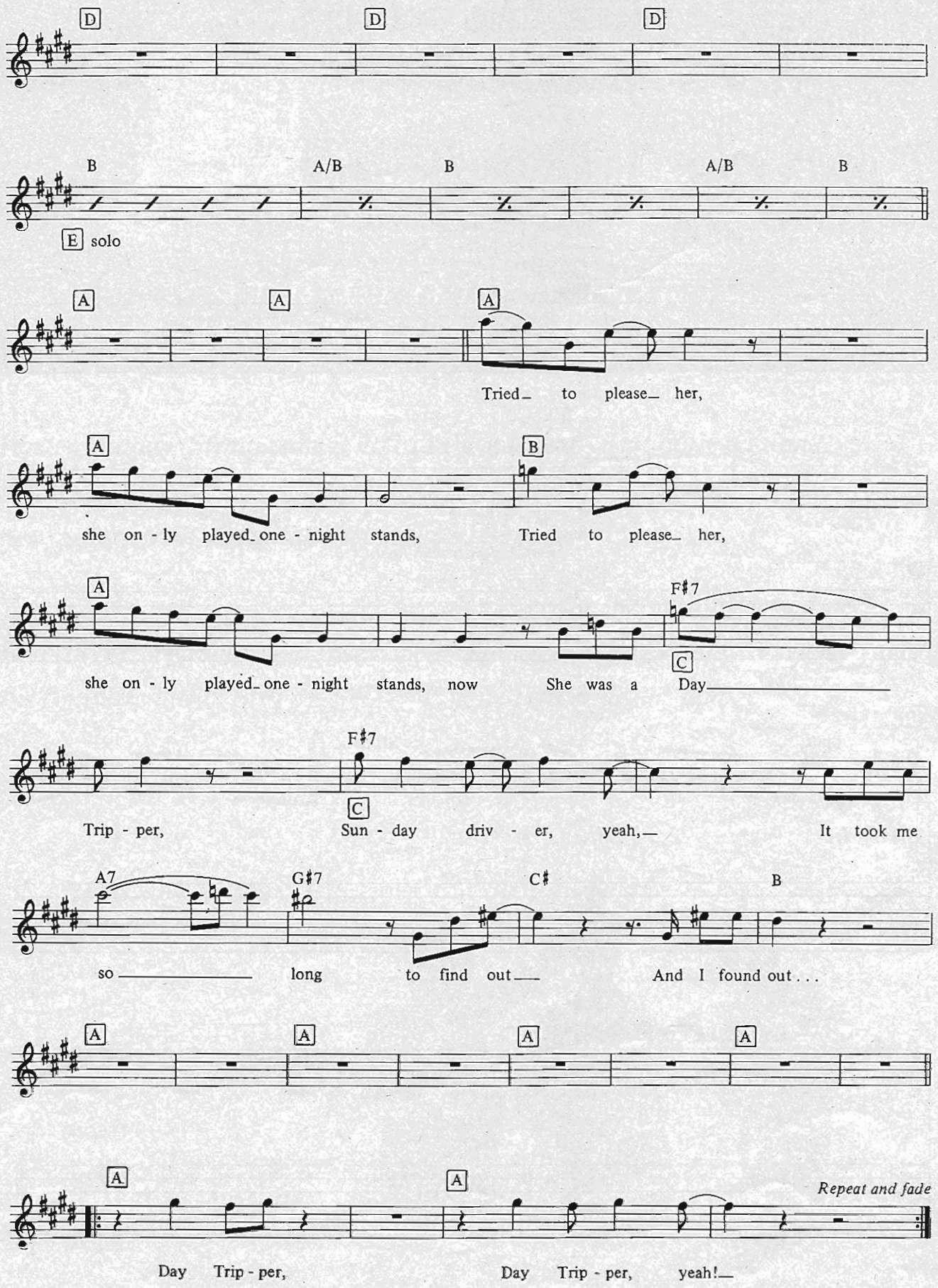
D
D
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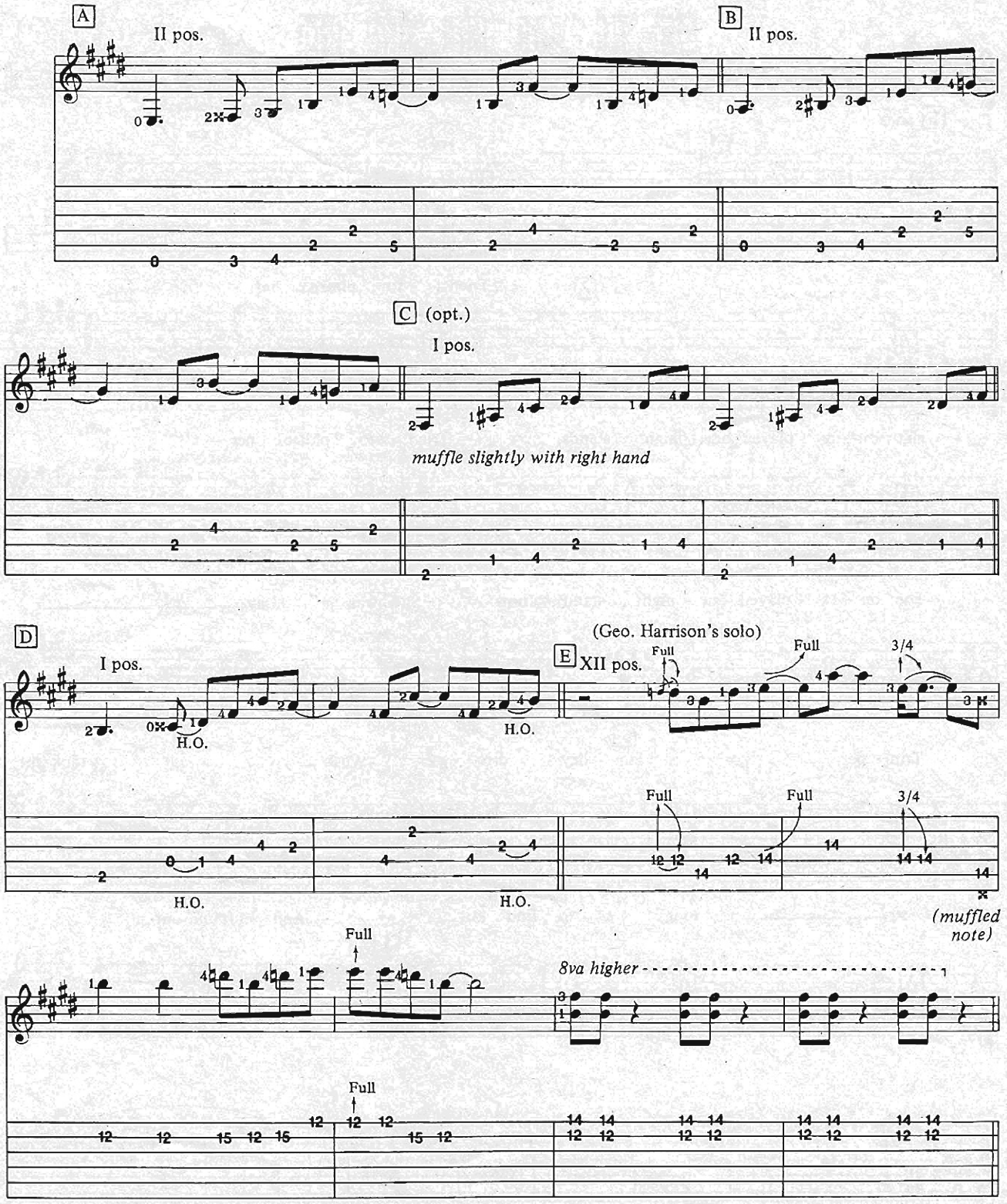
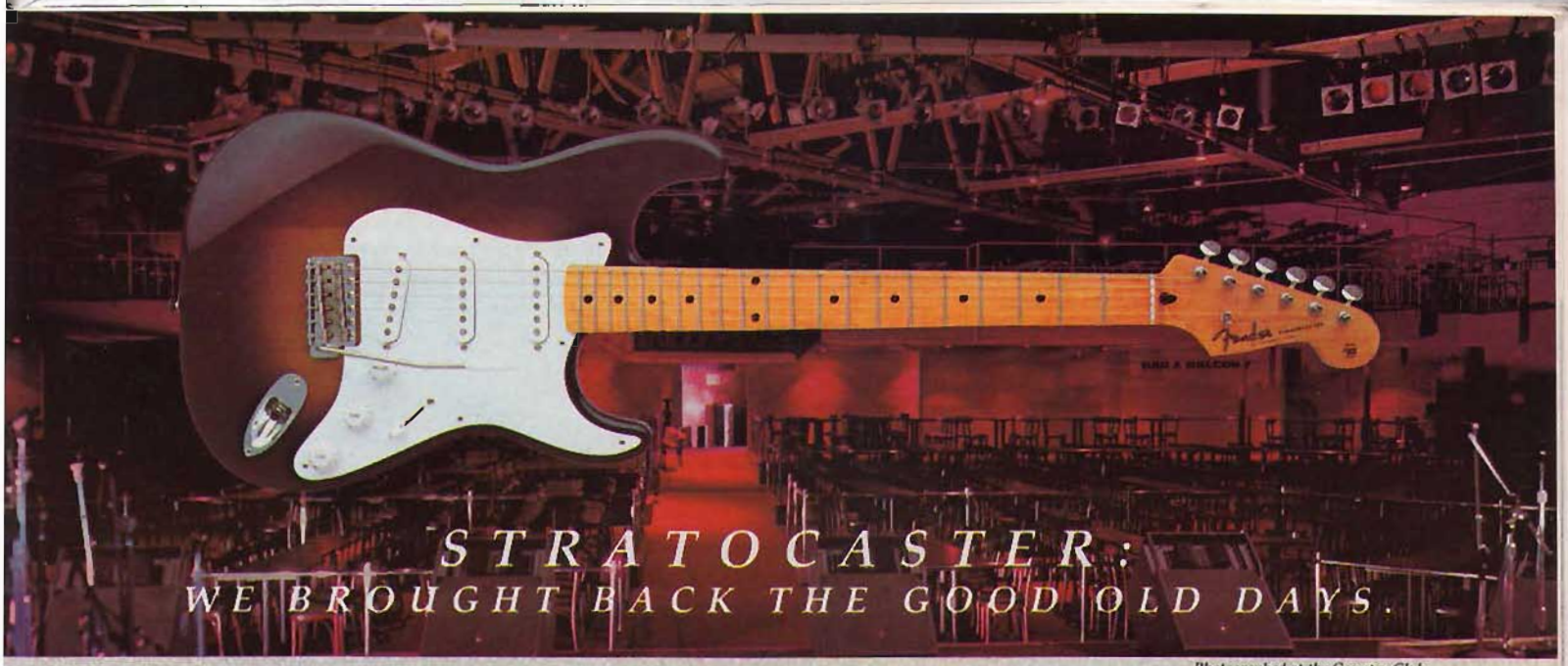
E solo
A
A
A
Tried to please her,
A
B
she on - ly played one - night stands,
Tried to please her,
A
F♯7
she on - ly played one - night stands, now
She was a
C
Day
F♯7
C
Trip - per,
Sun - day driv - er, yeah,
It took me
A7
G♯7
C♯
B
so
long
to find out
And I found out . . .
A
A
A
A
A
A
Repeat and fade
Day Trip - per,
Day Trip - per, yeah!

Guitar Licks and Solos

Tablature explanation see pg. 36



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THE SOUND THAT CREATES LEGENDS

PAUL SIMON

Lydia Criss

POET OF THE TOP 40

BY BRUCE POLLOCK

FOR THE SEGMENT OF the generation that rode through the sixties on Schwinns rather than Harleys, the middle-class cowboys, no songwriter's repertoire spoke more clearly than Paul Simon's. From "Homeward Bound" to "Dangling Conversations" to "Mrs. Robinson," Simon's early songs mirrored the alienation of the era, but did so melodiously, with a good beat, so you could dance to them. As the sixties churned toward their climax, however, top forty poetics no longer satisfied Simon's deeper artistic urges.

"For me the significant change, as far as songwriting goes," Simon explained, "was around 1969, after I wrote 'The Boxer.' I told a friend of mine, a really fine musician, that I had writer's block. And he said, 'When are you going to stop playing this folkie stuff, all the time the same G-to-C chord? You could be a really good songwriter, but you don't have enough tools. Forget about having hits; go learn your axe.' So I started to study theory. I began listening to other kinds of music—gospel, Jamaican ska, Antonio Carlos Jobim. Gospel music was very easy for me to feel at home with, because it sounded like the rock 'n' roll of the early fifties which I grew up with. 'Bridge Over Troubled Water' was a gospel-influenced song."

Paul Simon's solo career in the 70s and 80s has managed to incorporate all his many stylistic influences without disrupting his miraculous knack for the three-minute single. But "Late in the Evening" from his film *One Trick Pony*, "American Tune" and "Still Crazy After All These Years," have established him as something more than an expressive songsmith. His complex and sensitive lyrics and melodies have become part of the permanent American repertoire.

"I guess I have an easier time expressing myself in a song than in real life," he admitted. "It's a structure that works for me. I can say things in a song that I would never say otherwise."

But words are not Simon's whole story. "Most of the time what I'm writing is about music, it's not about lyrics and critics pay scant attention to music. I mean, if you're saying something with music *and* words, if you're saying one thing with words and the opposite with music and you're creating a sense of irony; that's lost. Or if the idea of the song is a musical idea: how to write a song in 7/4 time and make it feel natural, let's say, it's beyond them. I never heard anybody say, 'Now that was an interesting way of doing 7/4 time.' Instead, most critics are basically analyzing words—it's English Lit all over again."

Continued on page 82

DEVASTATING!

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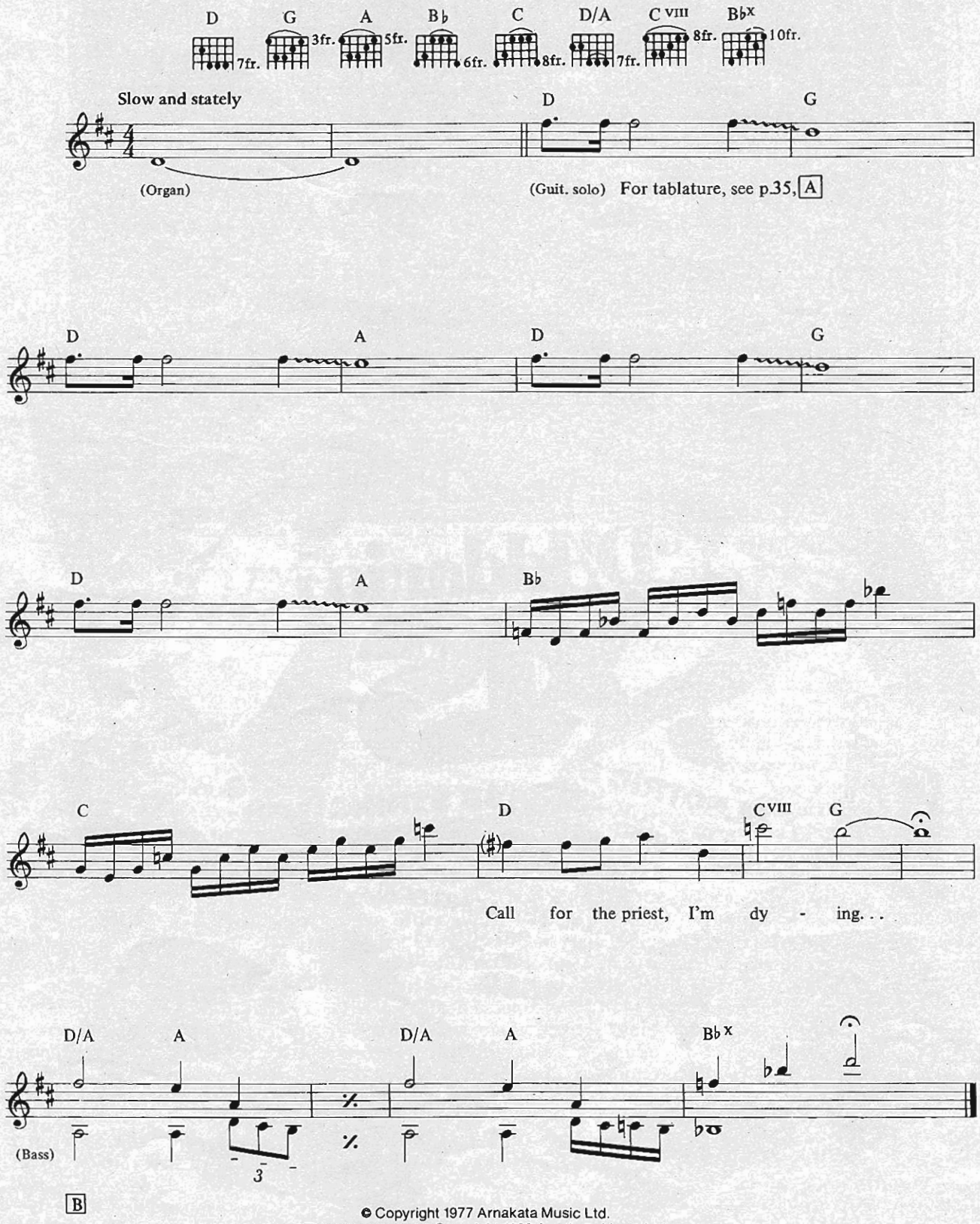
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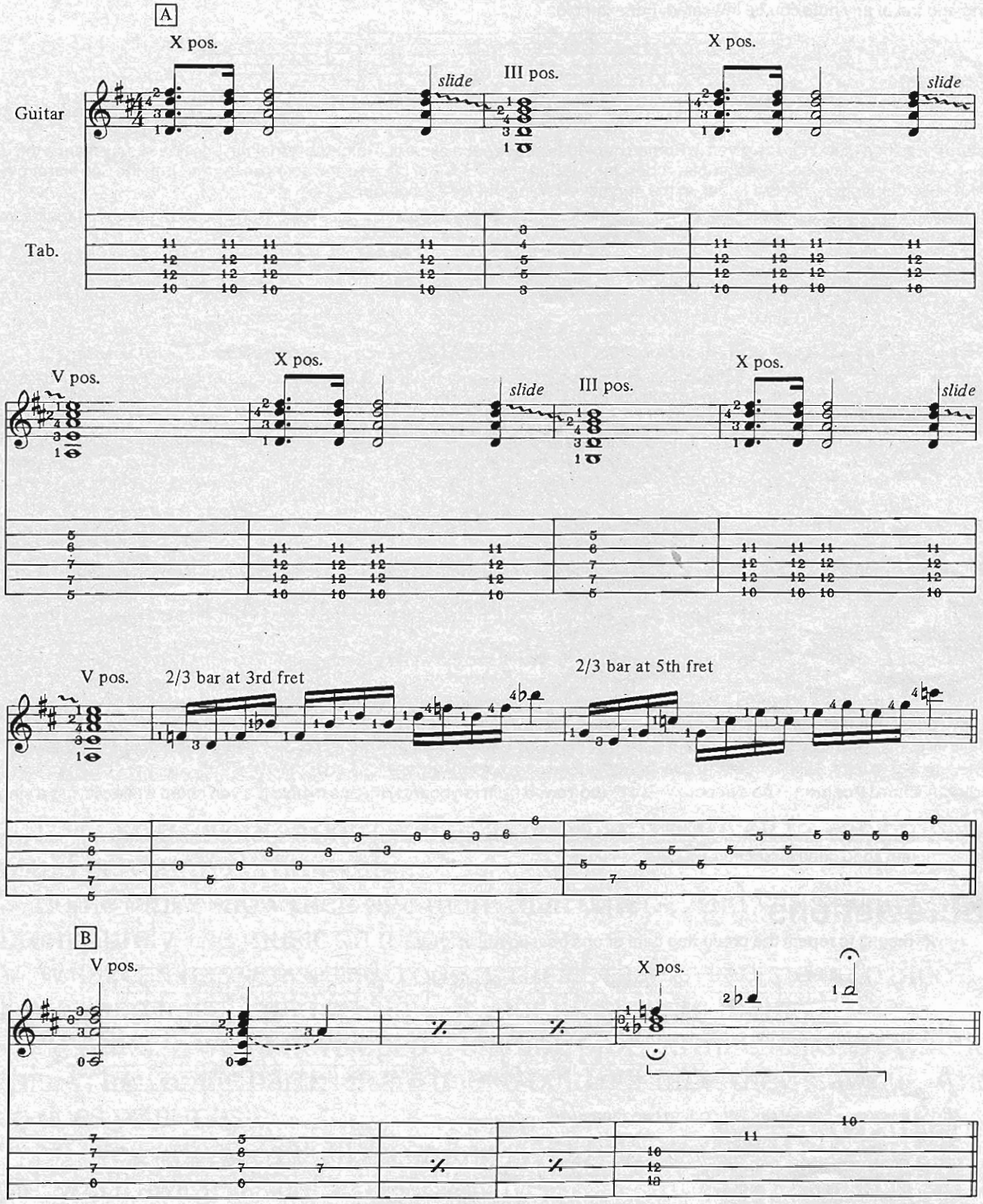
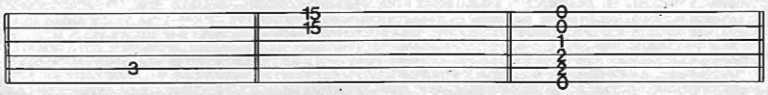
Guitar Licks and Solos

Tablature explanation see pg. 36

TABLATURE EXPLANATION

Definitions

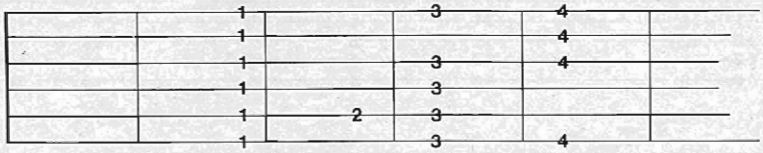
Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret played together* — *an open E chord*

Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



The blues scale can be played at any fret; the position marker will tell you which one is suitable for any given passage.

Extended position The ordinary fingering position on guitar is one finger to a fret. Thus, the left hand covers four frets. An extended position means that either the 1st finger or the 4th finger is stretched out of position to reach a certain note.

Bends As every rock player knows, the pitch of a note can be raised by pulling (or pushing) a string across the fingerboard, increasing its tension. In both the traditional and tablature notation, the note that is *fingered* is the one indicated. An arrow above the note tells you how far to bend it: the word "half" for a half step higher, the word "full" for a whole step higher. If the arrow is vertical, have the string pushed over before you strike the note. If the arrow is curved, strike the written note first, then push it higher as indicated.

Shake The symbol for a shake (or exaggerated vibrato) is ~~~. It is performed by rapidly pulling and pushing the string across the fingerboard, alternately increasing and decreasing its tension.

Slide A slide up to a note looks like ⟋. Start a few frets below the note; strike the string and arrive at the written note at the proper time.

A slide away from a note can either go up ⌣ or down ⌢. In both cases gradually release the finger pressure on the string so it fades away indefinitely.

Pull Off (p.o.) Strike any note played with the 2nd, 3rd, or 4th finger and without picking again, pull off the finger sharply so that a lower note sounds.

Hammer On (h.o.) Strike any note played with the 1st, 2nd, or 3rd finger and (without picking again) hammer another finger down sharply so that a higher note sounds.

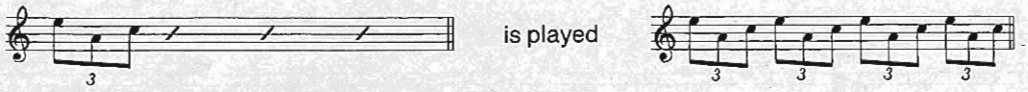
Bar A full bar is used only for rhythm chords. Partial bars are sometimes used in solo playing. They are indicated as follows: 1/3 bar covers two strings, 1/2 bar covers three strings, 2/3 bar covers four strings.

Holding A Chord Position The symbol ⌣ (borrowed from keyboards) means to hold a given chord while playing a single note figure.

Letter Names Letter names such as [A][B][C] etc. are to enable you to match up the lick or solo in Section 2 with the proper place in the complete song cued in Section 1.

Abbreviations

/ means to repeat the preceding beat or one beat figure.

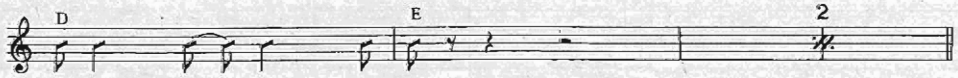


is played

% means to repeat the preceding measure

is played

2 /// means to repeat the preceding two measures



is played

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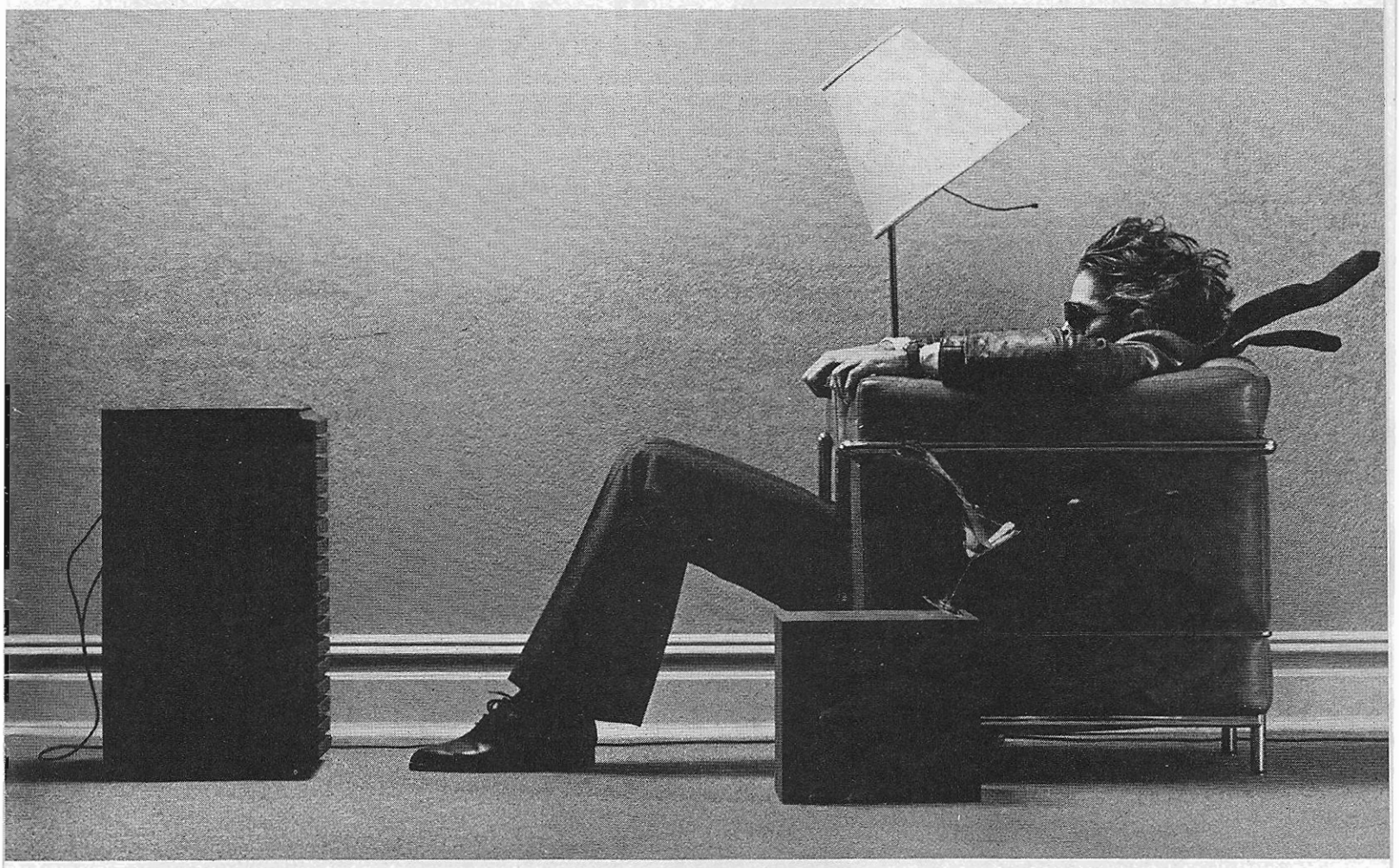

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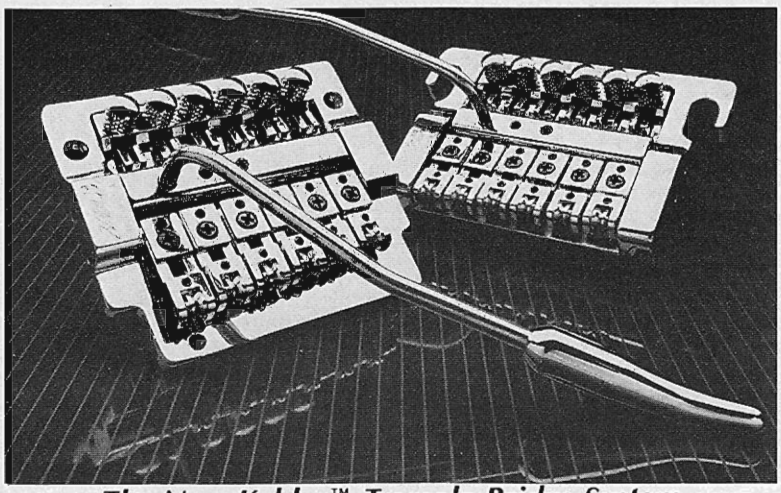

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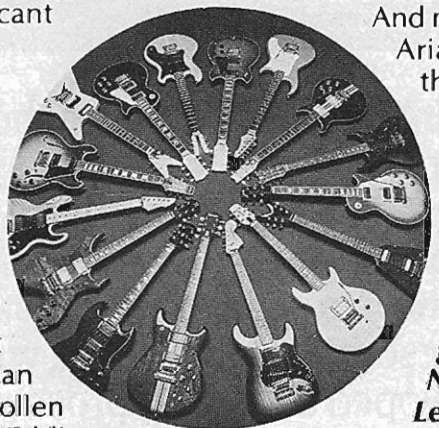

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RECORD REVIEWS

David Finkelstein

THE KING OF COMEDY—
Various Artists
Warner Bros. 23765

This record, musically supervised by Robbie Robertson (late of the Band) under the auspices of Martin Scorsese (once of *The Last Waltz*) is practically a primer of the best of modern music, circa 1983. You want New Wave, you've got the exceptionally moving "Back on the Chain Gang," by the Pretenders, whose lead singer, Chrissie Hynde, gets my vote as the most charismatic voice in rock today. You've got the Talking Heads here and Ric Ocasek of the Cars, with new numbers, lean and tight as the nation's budget. But that doesn't make this album a New Wave sampler. It's more like a playlist for an as yet undiscovered radio station billing itself as the classiest purveyor of Metropolitan Music extant.

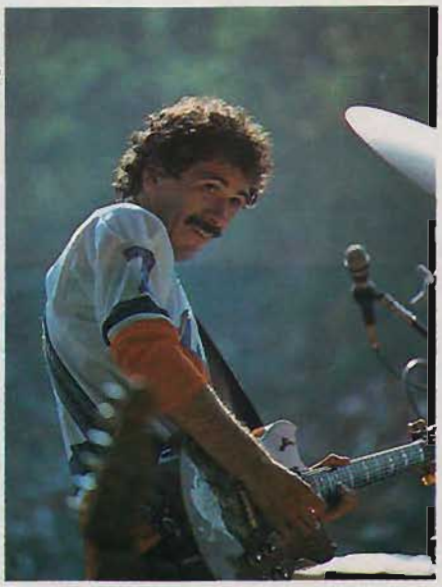
On side one, the Pretenders segue into B.B. King into Talking Heads into a Bob James instrumental. Then Rickie Lee Jones whispers Tom Waits' haunting "Rainbow Sleeve." Side Two offers us Robbie Robertson's roustabout musings on "Between Trains." Ocasek is in fine bent shape on "Steal the Night." Then just when you're ready to prowl the hungry dance floor or flag a passing freight—whoosh—Ray Charles comes wafting in on a sweet Georgia breeze with "Come Rain or Come Shine." A David Sanborn sax-dominated "The Finer Things" was written by Donald Fagen. Van Morrison closes up the shop—and what better cobblestone-and-cognac voice to sum things up with a hiccup and a sigh?

How all this fits into the movie, I dare not speculate. **B.P.**

MICHAEL BOLTON—
Michael Bolton
Columbia BF 38537

Out of Foreigner by way of Bob Seger; out of Journey by way of Bruce Springsteen, the classic, leather-lunged Mister Macho sound of high-power rock has evolved. It's honed to a glistening agony by Michael Bolton on nine tracks of the utmost naked urgency. The album is almost the equivalent of a rock 'n' roll romance novel, packaged in the finest sound quality the technology has yet produced. Though his mentors at times become too pronounced ("Hometown Hero" reads like part two of Foreigner's "Jukebox Hero") Bolton's agony is truly his own. On side two he manages to out-dire Diana Ross, with a nifty remake of the old Supremes' hit, "Back in My Arms Again." At times overly bombastic, Bolton's vocals are never less than convincing. The album becomes a bit overwrought by the half hour mark, but Bolton's debut is both energetic and impressive.

B.P.


Greg Bowler

HAVANA MOON—Carlos Santana
Columbia FC 38642

Havana Moon is Carlos Santana's musical autobiography of early influences. Side one is devoted to blues while side two mirrors his Latin roots. In excellent partnership with the Fabulous Thunderbirds and Booker T, Carlos shuffles the beat, gooses the notes and wails the blues as he pays tribute to his musical past. It's a successful throwback to the late 60s when the feel of the band and the raw emotions of the soloist were of prime importance. Of particular interest is a hot remake of Bobby Parker's "Watch Your Step." It's the riff-based tune that inspired the Beatles "Day Tripper" and the Allman's "One Way Out." On the instrumental side, "Lightnin'" bounces the shuffle in classic Booker T form.

Side two, unfortunately does not hold up as well. While Santana's guitar playing is never less than committed, the material is almost altogether forgettable. His own excitement at rediscovering the blues far outshines the childhood memories of his Latin heritage.

J.S.

CORRIDORS OF POWER—
Gary Moore
Mirage 90077-1

Gary Moore's corridor to power has always been his guitar playing. It's taken him through the musical borders of Thin Lizzy, Colosseum II, Greg Lake and Cozy Powell, as a band member. On this, his first stateside release, it firmly establishes Moore as a premier soloist. Utilizing the muscle of Ian Paice on drums, Neil Murray on bass, Tommy Eyre on keys and an excellent guest vocal by Jack Bruce, Moore has sculpted a solid piece of rock without sacrificing melody in the process.

In some cases, the vocal melodies may be strong enough to stand as instrumentals, particularly the ballad "I Can't Wait Until Tomorrow." A thoughtful, unpretentious vocalist, Gary lets his Les Paul and Stratocaster do most of the crooning. Influenced by Peter Green and Jeff Beck, Moore has a ferocious yet deliberate attack that can take your breath away. He will then turn it around and caress a note until it's weepy. Fans of Night Ranger, Ritchie Blackmore and Van Halen would do well to pick this one up.

J.S.

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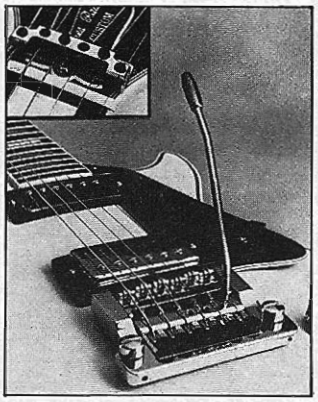
On The Case With Barry Lipman



The **Gibson Les Paul Custom** has long been a standard of excellence in the guitar industry. The instrument reviewed here lives up to most of these expectations-with an added surprise. There's a factory installed Super Tune Vibrola tremelo in place of the usual Tune-o-Matic bridge and stop tailpiece. The Vibrola bridge works great, allowing you to go wild with the bar while remaining in tune. Even when heavy string bends are intermixed with multiple dive bomb effects, the guitar holds tune with exceptional accuracy.

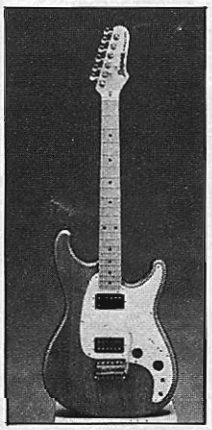
The tremelo is thoroughly adjustable and its block and concealed spring need only a shallow mortice (hole) in the top. A roller bridge and locking nut solve the friction problems that distort tuning in most other tremelo systems.

The bridge provides overall and individual action adjustment with convenient individual intonation adjustments. The tailpiece incorporates fine tuners for when the nut lock is used. There are two slight drawbacks to this design. The fine tuners are a little too close together for comfort and the nut lock often breaks the thinner strings because of the direct action of the allen screw on the string. These minor drawbacks do not prevent this from being an excellent tremelo system for practically any guitar.

The guitar itself is a fine example of Gibson craftsmanship. There's a flawless black finish over smoothly carved contours with contrasting white bindings on the top, back, peghead and fingerboard. The hardware is completely gold-plated, while mother-of-pearl inlays sit in the fingerboard and peghead.

The guitar is buzz free up and down the neck, getting a good variety of tones from the two double coil pickups. There are separate volume and tone controls for each pickup and the usual three-way selector switch for either or both pickups. There is a weakness with three fret bends about the 12th fret. That might not bother some players but I strongly feel that a rock and roll guitar should have the ability to bend well all over.

It's likely that some careful minor adjustments can correct this problem. It is a good demonstration of the axiom that guitars, like fruit, must be picked individually. Other than the slight adjustment problem, this is a state of the art professional guitar that should satisfy anyone's urge to own a Les Paul. Listing at $1299 and selling at considerable discounts in many parts of the country, I award this guitar a conditional **five** cases. When it is perfectly adjusted, this '83 Les Paul Custom with Vibrola may someday be a collector's piece.



With the new **Roadstar model 125, Ibanez** has once again shown that a guitar need not carry a high price to be a serious musical instrument. With a list price of $295 you get a lot of guitar for your money. The guitar has an offset double cutaway body with smoothly carved maple neck. Both feature a satin blond finish. The hardware includes high quality adjustable enclosed gear tuners sitting in a six-in-line peghead, and a tremelo bridge of the most popular six-screw pivoting removable spring variety. There are two humbucking double-coil pickups controlled by an either- or -both pickup selector switch, a phase switch and a set of master volume and tone controls. Black dot markers sit on the edge and top surface of the fingerboard, as does a pretty good set of factory adjustments.

The plastic nut is well-filed for the strings supplied. The action is average with plenty of room for adjustments in either direction.

The bridge allows adequate individual adjustment for action and intonation and holds tune as well as can be expected for this type of tremelo bridge. Extreme bar use would throw out the tuning somewhat, but many would consider this to be "Close enough for rock and roll."

The frets are smooth and polished; the guitar is virtually buzz-free. It does however, tend to cut out on three fret bends all over the fingerboard. This may be of little consequence to some players. But it is a slight drawback in a guitar of this type. As I am sure that some samples bend better than others, you would do well to try several if a good bending axe is required. I award this guitar **four** out of five cases because the Ibanez RS model 125 is a professional quality guitar at a price many beginners can afford.

BARRY LIPMAN

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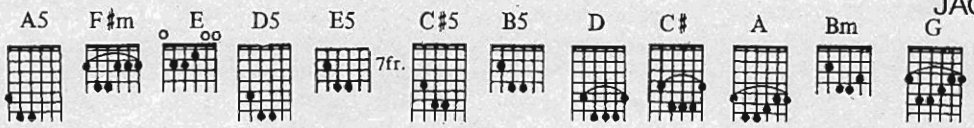
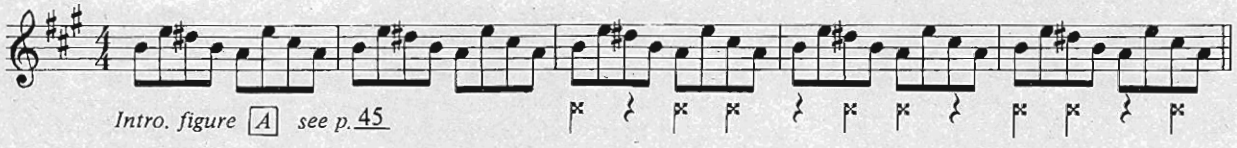
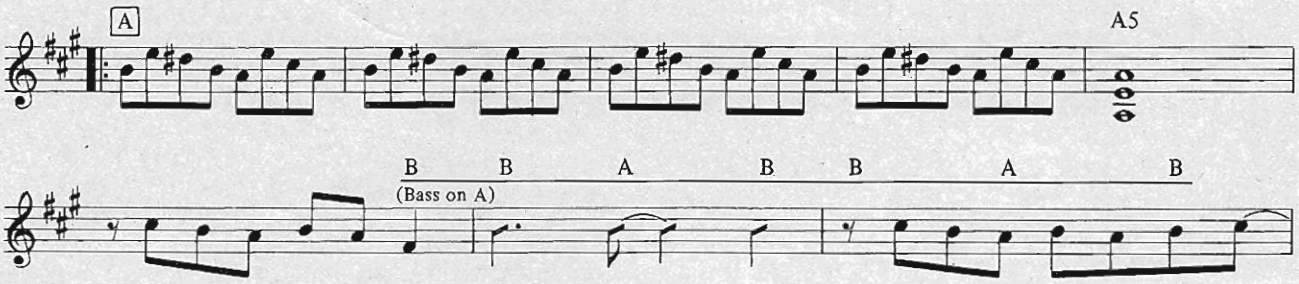
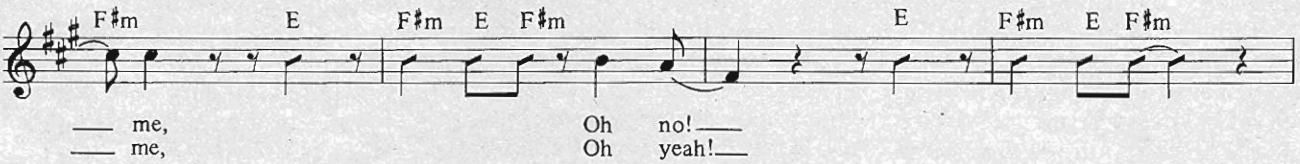
— EXCELLENT
— VERY GOOD
— GOOD
— FAIR
— POOR

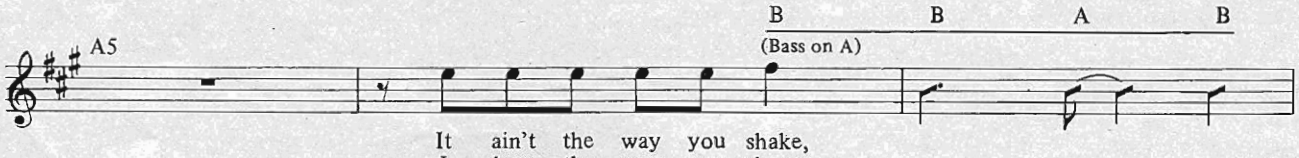
DON'T TELL ME YOU LOVE ME

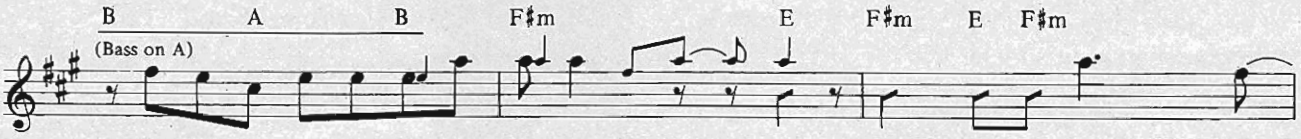
As recorded by NIGHT RANGER

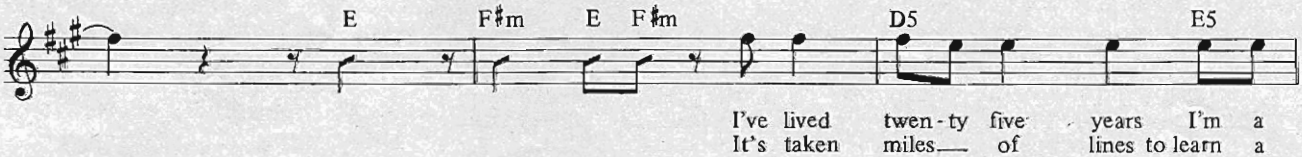
Words and Music by
JACK BLADES



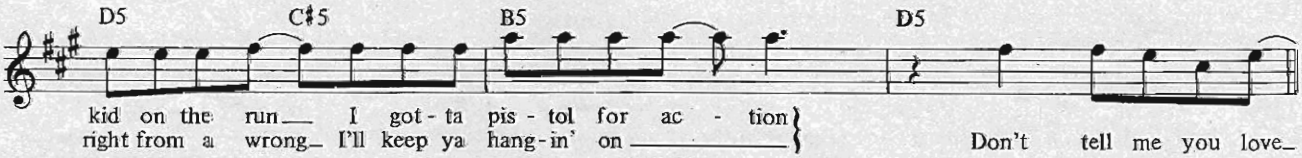
Bright heavy metal feel

Intro. figure [A] *see p.* 45

It ain't the way you move, *(see Interlude figure* [C] *, p*46*.)* It ain't the way that you move
I love the way you use I love the way that you use

me, Oh no!
me, Oh yeah!



It ain't the way you shake,
I love the way you shoot,

It ain't the way that you shake me, Oh no!
I love the way that you shoot to kill me Oh yeah!



I've lived twen-ty five years I'm a
It's taken miles of lines to learn a



kid on the run I got-ta pis-tol for ac-tion
right from a wrong I'll keep ya hang-in' on

Don't tell me you love

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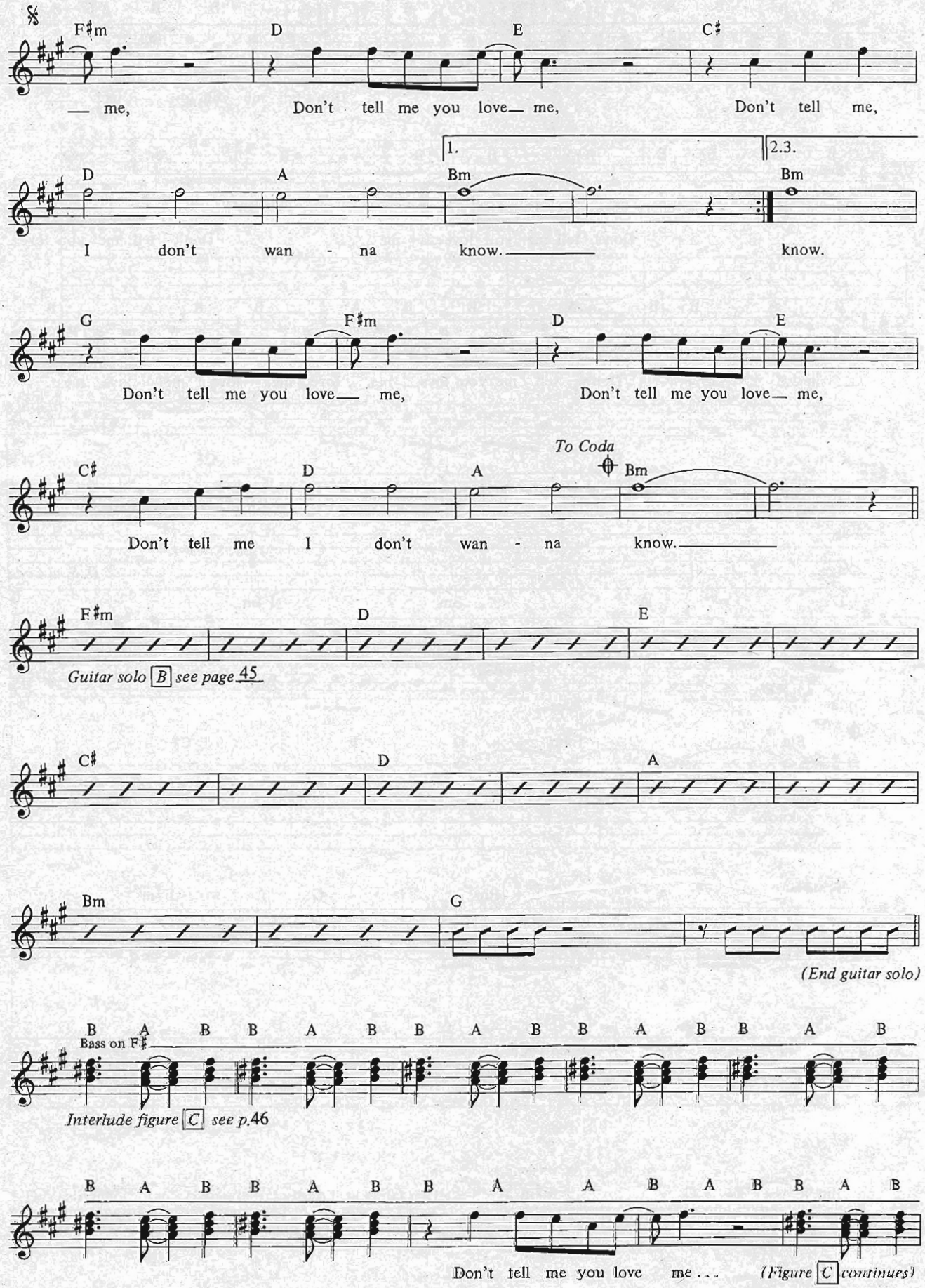
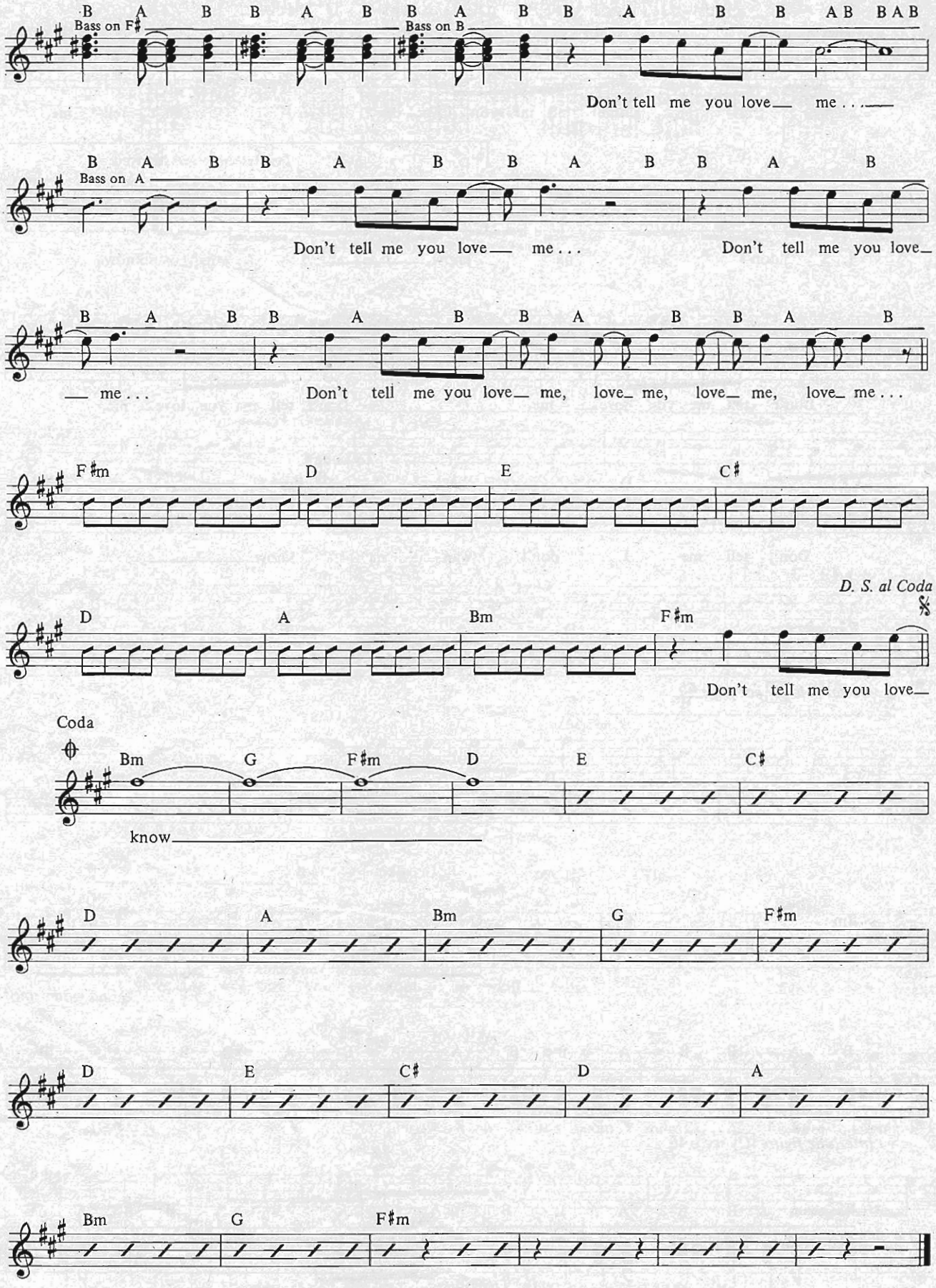
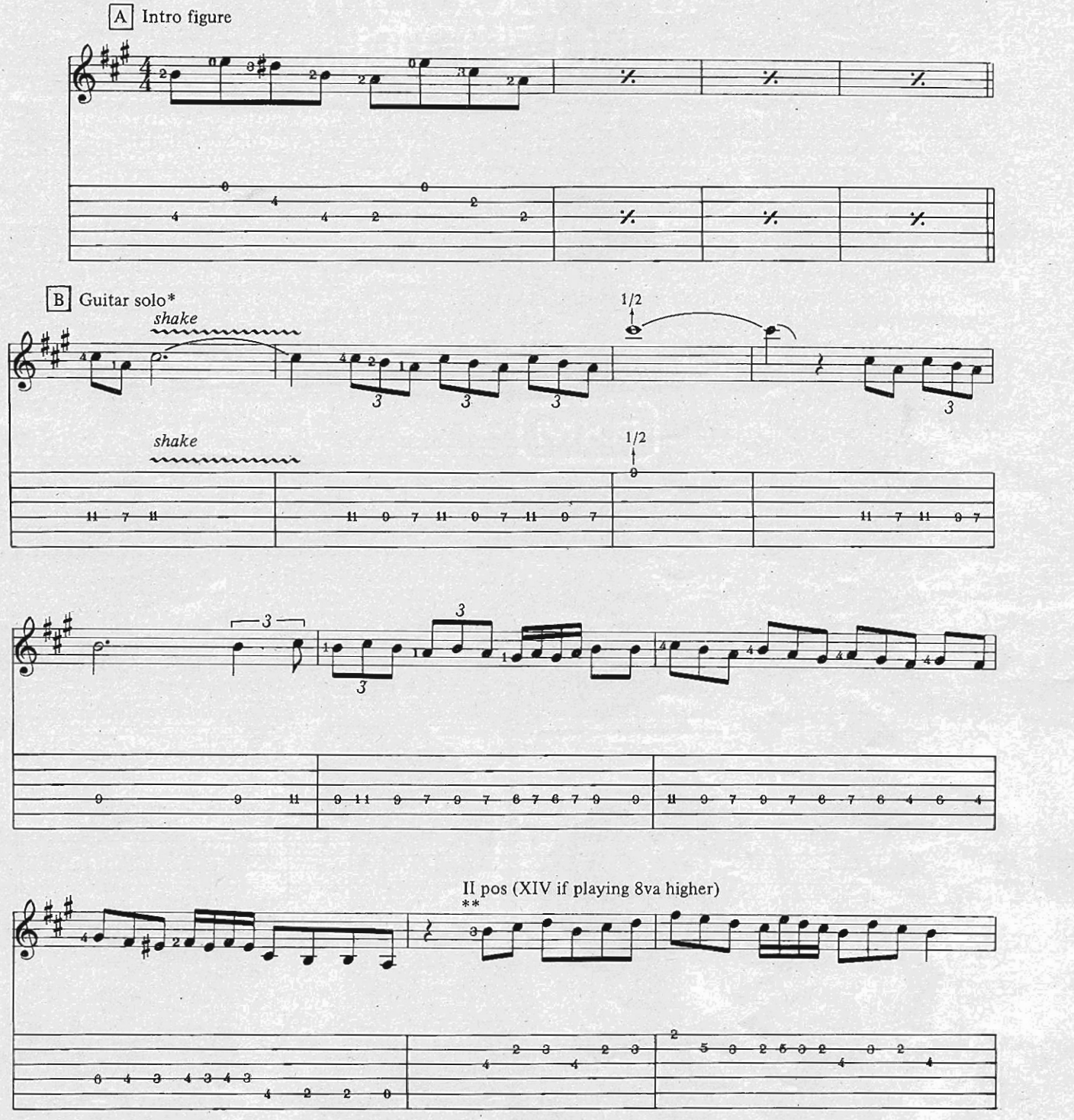
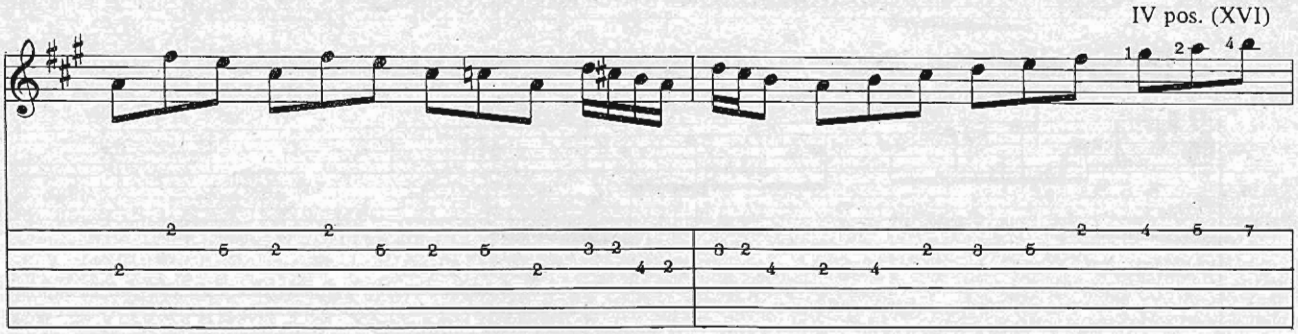
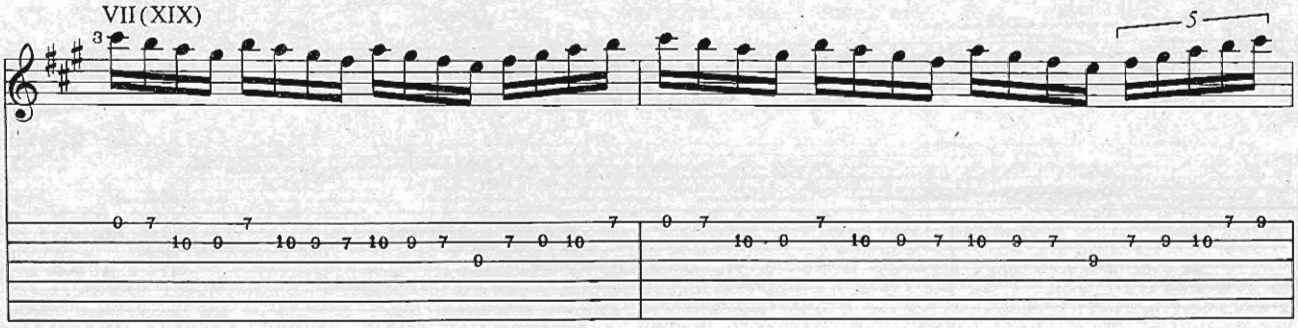
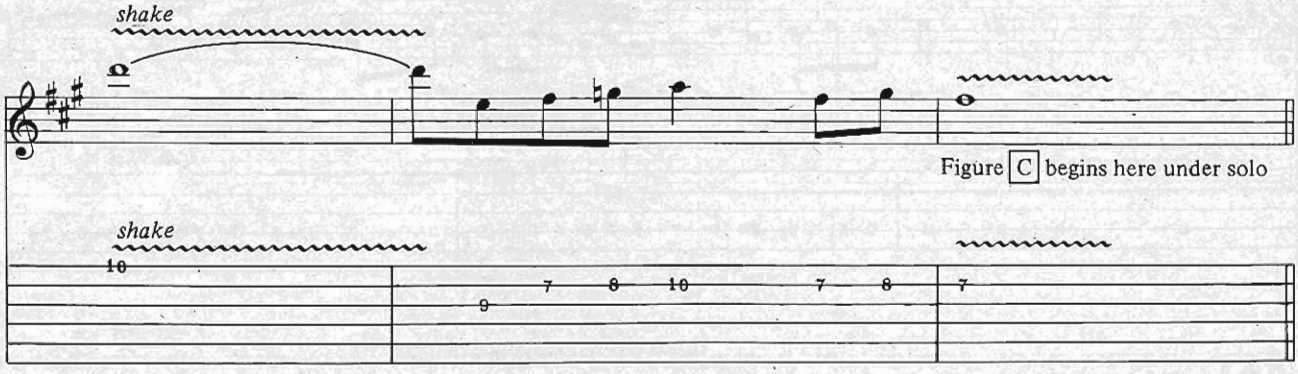
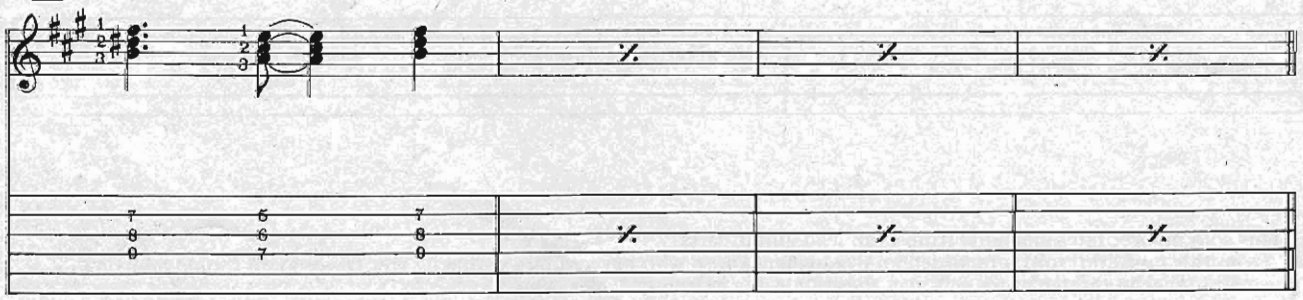

F♯m D E C♯
— me, Don't tell me you love— me, Don't tell me,
1. 2.3.
D A Bm Bm
I don't wan - na know. know.
G F♯m D E
Don't tell me you love— me, Don't tell me you love— me,
To Coda
C♯ D A Bm
Don't tell me I don't wan - na know.
F♯m D E
Guitar solo B see page 45
C♯ D A
Bm G
(End guitar solo)
B A B B A B B A B B A B B A B
Bass on F♯
Interlude figure C see p.46
B A B B A B B A A B A B B A B
Don't tell me you love me . . . (Figure C continues)

B A B B A B B A B B A B B A B
Bass on F♯
Bass on B
Don't tell me you love— me . . .—
B A B B A B B A B B A B
Bass on A
Don't tell me you love— me . . . Don't tell me you love—
B A B B A B B A B B A B B A B
— me . . . Don't tell me you love— me, love— me, love— me, love— me . . .
F♯m D E C♯
D. S. al Coda
D A Bm F♯m
Don't tell me you love—
Coda
Bm G F♯m D E C♯
know—
D A Bm G F♯m
D E C♯ D A
Bm G F♯m

Guitar Licks and Solos

Tablature explanation see pg. 36

* This solo incorporates elements from both lead guitar parts

** From this point on, solo is recorded an 8va higher. Those who have guitars with a 22 fret fingerboard should add 12 to each number in the tablature and play the solo in the extreme high register.

C Interlude figure



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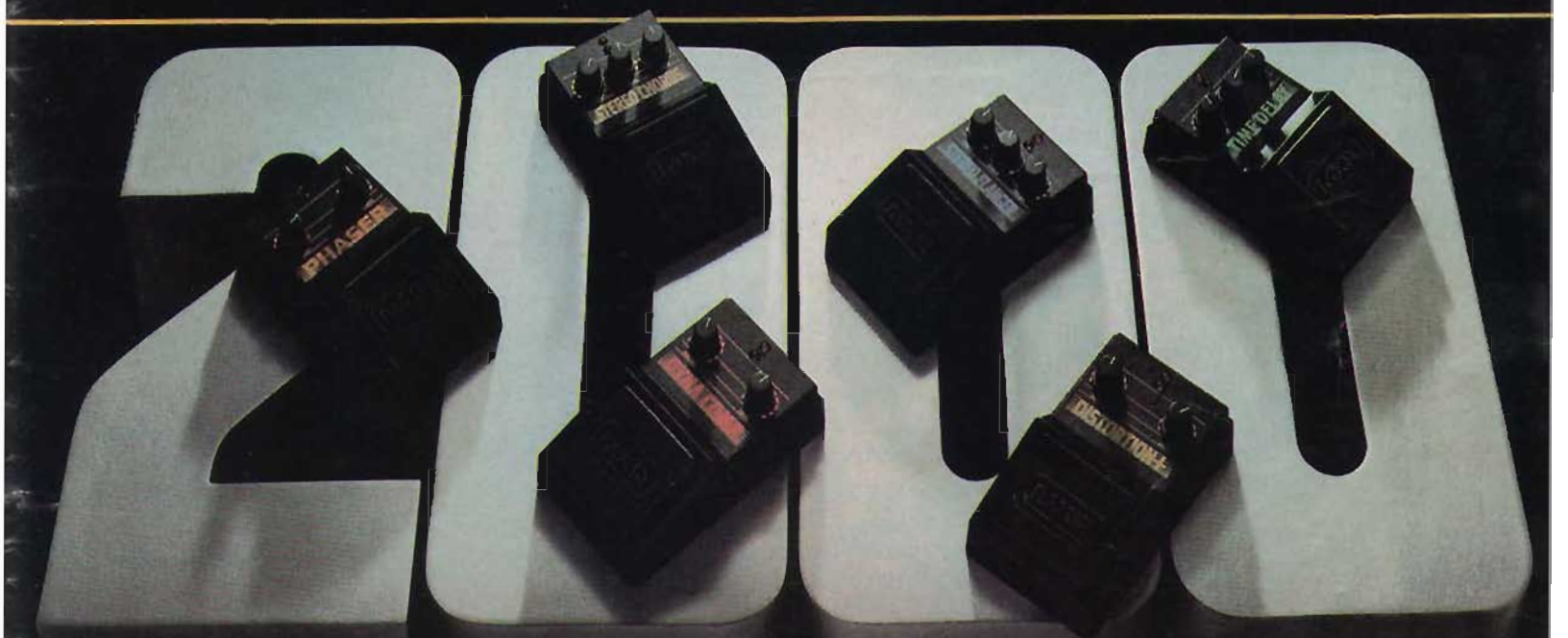

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East/West—Paul Butterfield Blues Band
Blow by Blow—Jeff Beck
Discipline—King Crimson
Golden Decade (Vol. 1 & 2)—Chuck Berry

20 STIFFS OF THE 70s:
Singles that died on the charts

1. "Why Does Love Got to Be So Sad," Derek & the Dominos #120
2. "Wild in the Streets," Garland Jeffreys #115
3. "Wuthering Heights," Kate Bush #108
4. "Accidents Will Happen," Elvis Costello #101
5. "Do Ya," the Move #93
6. "Moondance," Van Morrison #92
7. "Up on the Roof," Laura Nyro #92
8. "Melissa," the Allman Brothers #86
9. "Don't Eat the Yellow Snow," Frank Zappa #86
10. "Runnin' with the Devil," Van Halen #84
11. "Kid Charlemagne," Steely Dan #82
12. "Court of the Crimson King," King Crimson #80
13. "Love Reign O'er Me," the Who #76
14. "Carolina in My Mind," James Taylor #67
15. "Echoes of Love," the Doobie Brothers #66
16. "Living Loving Maid," Led Zeppelin #65
17. "Truckin'," the Grateful Dead #64
18. "Woman from Tokyo," Deep Purple #60
19. "Roll with the Changes," REO Speedwagon #58
20. "Cinnamon Girl," Neil Young #55

TOP 10 ROCK 'N' ROLL HOTELS

Seattle—**THE EDGEWATER** (Led Zeppelin)
San Francisco—**THE MIYAKO** (George Duke)
Los Angeles—**BEVERLY HILLS** (Hall & Oates)
Denver—**EXECUTIVE TOWERS** (Blue Oyster Cult)
Houston—**WHITEHALL** (Z.Z. Top)
New Orleans—**MAISON DeVILLE** (Randy Newman)
Chicago—**THE WELLMONT** (Tom Waits)
Cleveland—**SWINGOS** (John Denver)
New York—**THE CHELSEA** (Tom Waits)
Anywhere, USA—**HOLIDAY INN** (Stevie Wonder)

DEDICATIONS

"Dust in the Wind" Three Mile Island
"I've Got a Rock 'n' Roll Heart" Barney Clark
"The Wreck of the Edmund Fitzgerald" The Love Boat
"Mr. Roboto" James Watt
"Message in a Bottle" A.T.&T.
"Up Where We Belong" N.Y. Islanders
"Night Moves" American Van Lines
"One on One" Moses Malone
"We Are Family" The Coneheads
"Jeopardy" Allen Ludden

GUITARISTS AND THEIR GUITARS

David Gilmour (Pink Floyd) Fender Stratocaster
Mick Jones (the Clash) Gibson Les Paul
John Paul Jones (Led Zeppelin) Alembic Bass
Robert Fripp Roland Synthesizer Guitar
Michael Schenker Gibson Flying V
Bill Wyman (the Rolling Stones) Travis Bean Bass
Sting (the Police) Fretless Fender Precision, Steinberger bass, Fender jazz bass, Van Zalinge electric standup bass
Carlos Santana Yamaha SBG 2000

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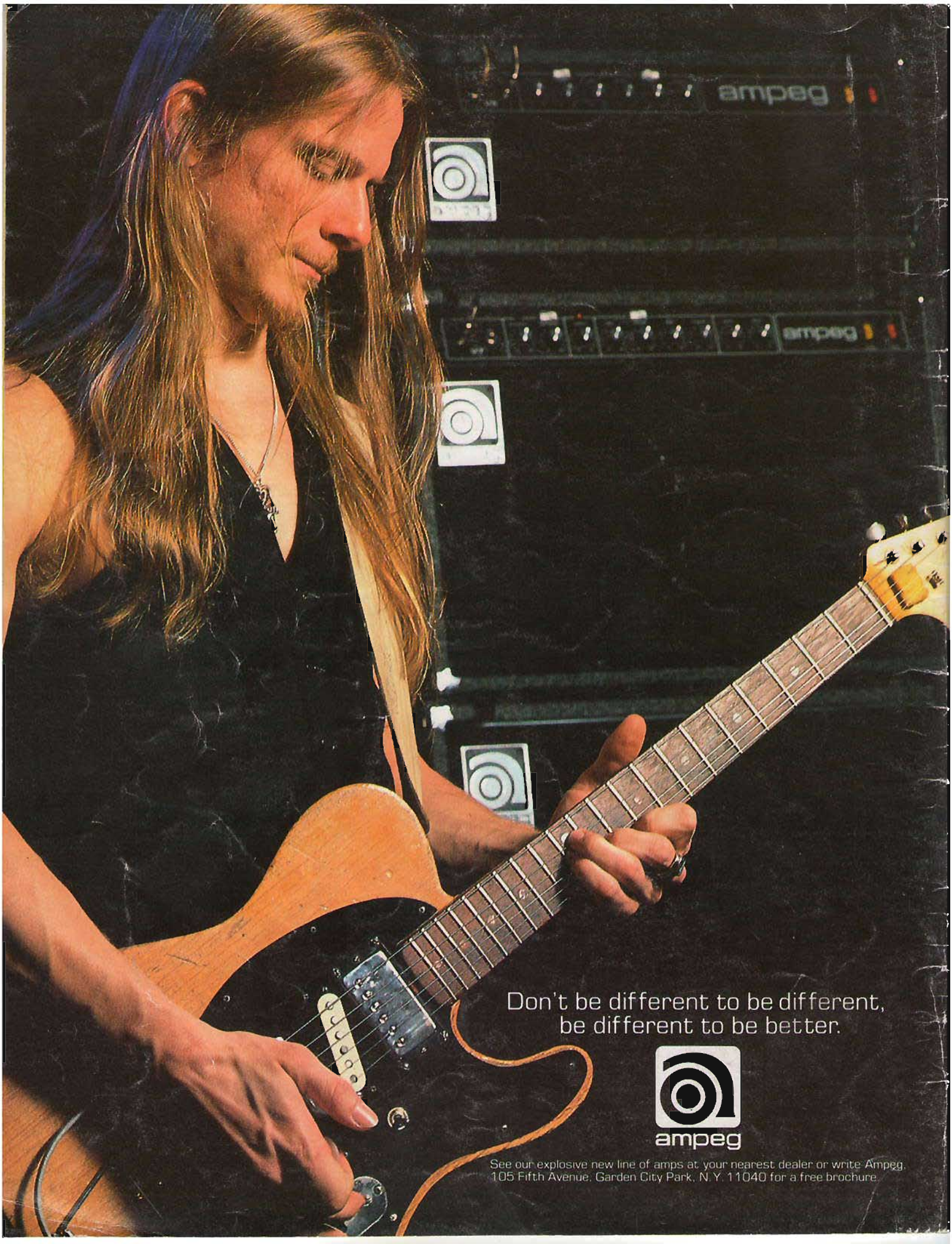
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